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ŚAKUNTALĀ.

*MONIER WILLIAMS.*

London

HENRY FROWDE



OXFORD UNIVERSITY PRESS WAREHOUSE

7 PATERNOSTER ROW

॥ श्रीकालिदासविरचितमभिज्ञानशकुन्तलं नाम नाटकम् ॥

# ŚAKUNTALĀ

A SANSKRIT DRAMA, IN SEVEN ACTS,

BY

KĀLIDĀSA.

THE DEVA-NĀGARĪ RECENSION OF THE TEXT,

EDITED WITH LITERAL ENGLISH TRANSLATIONS OF ALL THE METRICAL  
PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY,

BY

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AT THE CLARENDON PRESS.

M.DCCC.LXXVI.

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## PREFACE

प्रस्तावना, उत्तर-पत्रिका  
Illustrious Kalidasa

THE following pages are the result of an endeavour to furnish English students of Sanskrit with a correct edition of the most celebrated drama of India's greatest dramatist. About a century has elapsed since Sir W. Jones discovered that there existed in India a number of Nāṭakas or Sanskrit dramas, many of them of great antiquity; some abounding in poetry of undoubted merit, and all of them containing valuable pictures of Hindū life and manners. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskrit Literature, Sir W. Jones addressed himself at once to translate into English the Śakuntalā, which he was told was the most admired of all the extant plays.

This work is by the illustrious Kālidāsa, who is supposed by some native authorities (though on insufficient grounds) to have lived in Ujjayinī, the capital of king Vikramāditya, whose <sup>विक्रम-सम्वत्</sup> reign is the starting-point of the Hindū era called Samvat, beginning 57 years B.C. Kālidāsa is described as one of the 'nine gems' of that monarch's splendid court. It seems, however, more probable that Kālidāsa flourished in the third century of the Christian era (see p. 474 of *Indian Wisdom*, published by W. H. Allen & Co., 13, Waterloo Place, London). The Śakuntalā is acknowledged on all hands to be the masterpiece of the great Indian poet. Indeed, no composition of Kālidāsa displays more the richness and fertility of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings,—in short, more entitles him to rank as 'the Shakespeare of India.' On the Continent such men as Goethe,

Schlegel, and Humboldt have all expressed their admiration of the Hindū poet's greatest work. Goethe's four well-known lines, written in 1792, are—

'Willst du die Blüthe des frühen, die Früchte des späteren Jahres,  
Willst du was reizt und entzückt, willst du was sättigt und nährt,  
Willst du den Himmel, die Erde, mit einem Namen begreifen :  
Nenn' ich Śakuntalā dich, und so ist Alles gesagt !'

Unfortunately the Paṇḍits omitted to inform Sir W. Jones that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a perplexing result,—not, however, unexampled, as has since been proved by what has happened to the Rāmāyaṇa,—namely, that the numerous manuscripts separated themselves into two classes: the one, embracing all those in Deva-nāgarī writing, which, without being uniform, had still a community of character; the other, all those in Bengālī. *ভারত - মুনি*

These two classes of MSS. are usually distinguished by the names 'Deva-nāgarī recension' and 'Bengālī recension,' which terms may conveniently be adopted. The Deva-nāgarī recension

<sup>1</sup> Thus translated by Mr. E. B. Eastwick :—

'Wouldst thou the young year's blossoms and the fruits of its decline,  
And all by which the soul is charmed, enraptured, feasted, fed,  
Wouldst thou the earth, and heaven itself in one sole name combine ?  
I name thee, O Śakuntalā ! and all at once is said.'

Augustus William von Schlegel, in his first Lecture on Dramatic Literature, says: 'Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known in Europe that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (Nāṭaks) hitherto known to us is the delightful Śakuntalā, which, notwithstanding the colouring of a foreign climate, bears in its general structure a striking resemblance to our romantic drama.'

Alexander von Humboldt, in treating of Indian poetry, observes: 'The name of Kālidāsa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramāditya, and was, therefore, contemporary with Virgil and Horace. The English and German translations of the Śakuntalā have excited the feeling of admiration which has been so amply bestowed upon Kālidāsa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place among the poets of all nations.' In another place he says: 'Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvaśī, is one of the most beautiful and poetical productions which has appeared in any time.'

is thought by most scholars to be the older and purer. Many of the readings of the Bengālī, however, have been defended by Dr. R. Pischel and others; and this recension has been followed by the *Sāhitya-darpanā*, one MS. of which bears the date 1504 of our era. The MSS. of the Deva-nāgarī class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, could not designedly alter. On the other hand, the copyists in Bengal have been Paṇḍits whose *cacoëthes* for amplifying and interpolating has led to much repetition and amplification. Many examples might here be adduced; but I will only refer to the third Act of the Bengālī recension, where the love-scene between the King and Śakuntalā has been expanded to four or five times the length it occupies in the MSS. of the Deva-nāgarī recension. Even the names of the dramatis personæ have been altered: Dushyanta is changed into Dushmanta; Anasūyā into Anusūyā; Vātāyana into Pārvatāyana; Sānumatī into Mīsrakeśī; Taralikā into Pingalikā; Dhanamitra into Dhanavṛddhi; Mārkaṇḍeya into Saṅkoçana.

Unhappily it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained, about a century ago, the earliest incorrect knowledge of this, the first Sanskrit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced in 1830, after immense labour, at Paris, by M. Chézy. He deserved great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengālī recension. It abounded also in typographical and other more serious errors. An edition of the Śakuntalā was subsequently printed in Calcutta, also from Bengālī MSS. and in Bengālī character, by Prema-çandra, dated Śāka 1761 (A.D. 1839). Several editions of the Bengālī recension have been printed at Calcutta in the Deva-nāgarī character; one in 1860 by Prema-çandra (under the superintendence of Professor E. B. Cowell), for European scholars; others in 1864 and 1870.

It was reserved for Dr. Boehtlingk to be the first to edit the Deva-nāgarī recension of this play at Bonn in the year 1842. No other edition of the text of this recension was published until my first edition in 1853. An edition of the same recension was published at Bombay in 1861, and one at Breslau in 1872 by

Dr. Burkhard, Professor in the University of Bonn, to which is added a glossary.

The translations which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are—first, the French of M. Chézy; subsequently the German of Hirzel, Rückert, and Boehtlingk; a Danish translation by Hammerich; and more recently, another German translation in prose and verse by Meier; not to speak of Danish and Italian versions of Sir W. Jones' English; and my own English translation, the fourth edition of which was published (by W. H. Allen & Co., 13, Waterloo Place, London) in 1872.

The great Indian dramatist only wrote two other dramas. Of the Vikramorvaśī, the twin play of the Śākuntalā, two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also printed at the Education press in Calcutta in 1830, and one by myself in 1849, and another at Calcutta in 1869. Translations by Hoefer and Hirzel have been published in Germany, and in England by Wilson in prose and verse, and a literal translation in English prose by Professor Cowell. The third play, called Mālavikāgnimitra, was edited at Bonn, by Tullberg; and a more correct edition, with English notes, by Shankar P. Paṇḍit, was published at Bombay in 1869. This drama has been ably translated into German by Professor Weber.

I am bound to acknowledge that I made free use of Dr. Boehtlingk's edition of the text of the Śākuntalā in preparing the first edition for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I discovered many better readings, corrected a few errors, and introduced much original matter in the shape of annotations. It is no disparagement of Dr. Boehtlingk's labours to say that his edition does not adapt itself to the exigencies of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres.

In regard to the text of the present volume, if I have succeeded in producing a more correct edition of the Deva-nāgarī recension, than those of Dr. Boehtlingk and Dr. Burkhard, the merit is due to the more ample materials which have been placed at my com-

mand. In preparing the first edition I took care to avail myself of Dr. Boehtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I arrived at similar results, because I had access to all the materials whence his *Apparatus Criticus* was composed. Dr. Boehtlingk's edition was not prepared (as he has himself explained) from original MSS. Professors Brockhaus and Westergaard, having more or less carefully collated certain MSS. in the East India House Library and in the Bodleian at Oxford, and made partial extracts from three native Commentaries, handed over the results of their labours to him. All these MSS. and Commentaries were placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage was printed without a careful collation of all of them, and the three Commentaries were consulted from beginning to end.

The MSS. which I principally used, were—

1. A MS. from the Colebrooke Collection, and therefore from the Eastern side of India, numbered 1718.

2. A MS. from the Mackenzie Collection, and therefore from Southern India, numbered 2696.

3. A MS. from the Taylor Collection, and therefore from Western India, numbered 1858, dated Śāka 1734.

All these belong to the India Office Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw of the Bombay Civil Service.

5. An old Bengālī MS. belonging to the India Office Library, numbered 1060.

6. A very old Bengālī MS. from the Wilson Collection in the Bodleian.

I consulted other Bengālī MSS., but rarely admitted readings from them, unless supported by some one of the Deva-nāgarī. Thus the verses which I inserted at the beginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the Mackenzie Collection.

The following are the three Indian Commentators—

1. Kāṭavema, whose commentary, from the Mackenzie Collection at the India Office, is the only one in the Nāgarī character. He was the son of Kāṭa Bhūpa, minister of Vasanta (himself the author

of a dramatic work called *Vasanta-rājiya*), king of *Kumāra-giri*, a place on the frontiers of the *Nizām's* dominions. He must have lived after the commencement of the sixteenth century, as he quotes *Halāyudha*, the author of the *Kavi-rahasya* (see *Westergaard's* preface to the *Radices Linguae Sanskritæ*). This commentary is very corrupt, but where it is intelligible, is of great use in throwing light on the more difficult passages of this play.

2. *Śankara*, whose commentary, from the *Wilson Collection* in the *Bodleian Library*, is on the *Bengālī* recension, and written in the *Bengālī* character. In many places it agrees with the readings of the *Deva-nāgarī* recension, or at least notices them.

3. *Āndra-śekhara*, whose commentary, belonging to the *India Office*, is also on the *Bengālī* recension, and generally only repeats the words of *Śankara*. If this *Āndra-śekhara* is the same person as the father of *Viśva-nātha*,—author of the *Sāhitya-darpana*,—he probably lived in the fifteenth century.

I never failed to consult the three commentaries before deciding on the reading of my text, and made their interpretations the basis of the literal translations of the metrical part of the play given in the notes.

In this second edition, I have constantly consulted *Dr. Burkhard's* text and glossary, and where better readings have been discovered, they are generally mentioned in my notes.

On comparing the present edition with the previous one, it will be observed that the red type has been dispensed with, and the *Sanskrit* interpretation of the *Prākṛit* passages has been given in small type below.

In the *Hindū* drama, as is well known, the women and inferior characters speak in *Prākṛit*—the name given to the colloquial *Sanskrit*, prevalent throughout a great part of *India* in early times. This spoken form of *Sanskrit*, which was really the precursor of the present vernacular tongues, must have varied greatly, and particular dialects must have belonged to particular districts and classes of men. There is, however, but one principal *Prākṛit*, peculiar to the plays, viz. the *Mahārāshṭrī*, although specimens of some varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this play (see p. 217, note 2, and see *Indian Wisdom*, p. xxix, note 2).

Other improvements and alterations will be noticed. For example, the rules of Sandhi have generally been carried out, even in the Sanskrit interpretation of the Prākṛit; the text and renderings in the notes have been carefully revised, and reference has been constantly made to Dr. Burkhard's edition; the stage-directions and names of the speakers have been printed in small type.

Mr. E. L. Hogarth, M.A., of Brasenose College, who has acted as Deputy Professor of Sanskrit at Oxford during my absence in India, has superintended the progress of this second edition of the Śakuntalā through the press, and has added a useful index.

My grateful acknowledgments are due to the Delegates of the Clarendon Press for the encouragement they are giving to the study of Sanskrit and Oriental literature generally, by undertaking the publication of standard works like the Śakuntalā.

M. W.

CAIRO, March 1876.

## ABBREVIATIONS.

[The commonest abbreviations are not given.]

Amara-k. = Amara-kosha.  
 B. and R. = Boehtlingk and Roth.  
 Beng. = Bengālī (MSS.) or Bengālī recension.  
 Bhartṛi-h. = Bhartṛi-hari (Bohlen's ed.)  
 Bhaṭṭi-k. = Bhaṭṭi-kāvya.  
 C. = the commentator Candra-śekhara.  
 chap. = chapter.  
 cl. = class of verbs.  
 Deva-n. = Deva-nāgari (MSS.) or Deva-nāgari recension.  
 Dict. = my Sanskrit-English Dictionary.  
 Draupadi-h. = Draupadi-haraṇa in Johnson's Selections from the Mahā-bhārata.  
 ed. = edition.  
 Gīta-g. = Gīta-govinda (Lassen's ed.)  
 Gram. = my Sanskrit Grammar, 4th ed.  
 Hari-v. = Hari-vaṇśa, the last Book of the Mahā-bhārata.  
 Hitop. = Hitopadeśa (Johnson's 1st ed.)  
 I. O. = India Office.  
 K. = the commentator Kāṭavema.  
 Kumāra-s. = Kumāra-sambhava.  
 l. = line.  
 Laghu-k. = Laghu-kaumudi.

Mahā-bh. Sel. = Johnson's Selections from the Mahā-bhārata.  
 Mālati-m. = Mālati-mādhava (the Calcutta ed. 1830).  
 Mālavik. = Mālavikāgnimitra (Tullberg's ed.)  
 Megha-d. = Megha-dūta.  
 Mṛic̥ch. or Mṛic̥chak. = Mṛic̥chakaṭika (Calcutta ed.)  
 Mudrā-r. = Mudrā-rākshasa (Calcutta ed. 1831).  
 Nalod. = Nalodaya.  
 Pāṇ. = Pāṇini (Boehtlingk's ed.)  
 Prāk. = Prākṛit.  
 Raghu-v. = Raghu-vaṇśa.  
 Rāmāy. = Rāmāyaṇa (Schlegel's ed.)  
 Ratn. = Ratnāvalī (Calcutta ed. 1832).  
 rt. = root.  
 S. = the commentator Sankara.  
 Sāhit.-d. = Sāhitya-darpaṇa (Calcutta ed. 1828).  
 Sk. = Sanskrit.  
 Vikram. = Vikramorvaśi.  
 Vishnu-p. = Vishṇu-purāṇa (Wilson's translation, large ed.)



॥ अथ अभिज्ञानशकुन्तलम् ॥

या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री  
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।  
यामाहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः  
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥१॥

1 ' (That visible form, viz. water) which (was) the first creation of the Creator; (that, viz. fire) which bears the oblation offered-according-to-rule; and (that visible form, viz. the priest) which (is) the offerer-of-the-oblation; (those) two (visible forms, viz. the Sun and Moon) which regulate time; (that, viz. ether) which perpetually pervades all space, having the quality (sound) perceptible by the ear; (that, viz. the earth) which they call the originator of all created-things; (that, viz. the air) by which living beings are furnished with breath—may Īśa [the supreme Lord], endowed with {manifested in} these eight visible forms, preserve you!' The play begins and ends with a prayer to Śiva (see the last note in this play). After every relative pronoun some case of *pratyakṣhā tanuḥ* must be supplied. *Śrīṣṭir ādyaḥ*: see Manu i. 8-10, *apa eva sasarja ādau*, 'the Creator) first created the waters.' *Vidhi-hutam* = *veda-vidhānena agnau kṣiptam*, Ā. *Hotrī* = *dikṣhita-mayī tanuḥ*, K., *yajamāna-rūpā tanuḥ*, Ā., 'the Brāhman who is qualified by initiation to offer the oblation.' *Kālam vidhattaḥ* = *samayam kurutaḥ*, Ā.; = *srījataḥ*, S. Hence the Sun is called *divā-kara*, 'maker of the day;' and the Moon, *niśā-kara*, 'maker of the night.' *Śruti-vi*<sup>o</sup>: the Hindūs reckon five elements, viz. water, fire, ether, earth, and air. Ether (*ākāśa*) is held to be the vehicle of sound, or of that quality which is the object of perception to the ear (see Manu i. 75). *Vyāpya sthitā*, i. e. 'keeps pervading.' Compare

एक (१) दीर्घास, उपर की स्तर वायुमण्डल

Verse 1. The metre is *SPAGDHARĀ* (a variety of *PRAERIT*), in which there are twenty-one syllables to the *Pāda* or quarter-verse, each *Pāda* being alike.

---~v---|vvvvvvv---|~v---v---||

नान्द्वे

सूत्रधारः ॥ नेपथ्याभिमुखमवलोक्य<sup>2</sup> ॥

आर्ये । यदि नेपथ्यविधानमवसितम् । तर्हीतिस्तावदागम्य-  
ताम् ।

*vyāpya sthitaṃ rodasī* in the opening of Vikramorvaśī. *Sthā* is joined with an indecl. part. to express continuity of action. *Viśvam*=*prapañcam*, 'the whole visible universe,' K. *Sarva-bhūta-prakṛtiḥ*, so reads Kāṭavema, followed by my own MS., and supported by Manu ix. 37, *Iyam bhūmir bhūtānāṃ śāsvatī yonir ūcyate*, 'this earth is called the primeval womb [*yonir=kāraṇam*, Kul.] of all created things.' The other MSS. have *sarva-vīja-prakṛtiḥ*. *Prakṛtiḥ*=*upādāna-kāraṇam*, K.; =*utpatti-sthānam*, Ć.; =*nidānam*, S. *Prapañcaḥ*=*upetaḥ*, K. The Bengālī MSS. have *prasannaḥ*. The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras (viz. Rudra, Bhava, Sarva, Īśāna, Paśu-pati, Bhīma, Ugra, Mahā-deva), and that these had their types or representatives in the eight visible forms enumerated here. So the Viṣṇu-purāṇa (Wilson, p. 58, large ed.), 'Brahmā assigned to them their respective stations: water, the sun, earth, fire, air, ether, the officiating Brāhman [*dīkṣhito brāhmaṇaḥ*], and the moon; these are termed their visible forms [*tanavaḥ*].' In the opening of Mālavik. mention is made of Śiva upholding the universe by means of these forms, *aṣṭābhis tanubhīr bibhrataḥ kṛtsnaṃ jagad api*. See also Kumāra-s. iv. 76. Śaṅkara, with far-fetched subtilty, points out how each of these types of Śiva is intended by the poet to correspond with circumstances in the life of Śakuntalā. Thus, *yā sṛṣṭiḥ*, &c., is compared with the sentiment in verse 43; and *ye dve*, &c., with the two female friends.

<sup>1</sup> 'At the end of the Nāndī, the Sūtra-dhāra (speaks).' In the Hindū drama every piece commences with a prologue, which is preceded by the Nāndī or opening benediction, invoking the favour of some deity. It is called Nāndī because it rejoices the hearts of the gods; *nandanty asyāṃ surā yasmāt tena nāndī prakīrtitā*, S. The Sāhitya-darpaṇa (p. 135) says, 'What is recited in praise of a deity, a Brāhman, a king, or the like, combined with a benediction, is called Nāndī.' It is said to be employed *vighnopaśāntaye*, 'for the removal of obstacles.' The Sūtra-dhāra was the principal manager who regulated the thread or rules of the drama;

नटी ॥ प्रविश्य ॥

<sup>a</sup> अज्ज । इअम्हि । आणवेदु अज्जी । की णिओओ अणु-  
चिट्ठीअदुत्ति ।

<sup>a</sup> आर्य । इयमस्मि । आज्ञापयन्नार्यः । को नियोगोऽनुष्ठेयतामिति ।

*yena nartanīya-kathā-sūtram prathamam sūcyate*, S. He is otherwise, especially when not a Brāhman, called the Sthāpaka, 'he who fixes or establishes the action of the play;' *kāvya-rtha-sthāpanāt*, Ā. *Sthāpakaḥ sūtradhāra-saḍṛśa-guṇākāraḥ*, 'the Sthāpaka has qualities and an appearance like those of the Sūtra-dhāra,' Sāhit.-d. p. 137, l. 6. *Sūtra-dhāra-padena atra sthāpako 'bhīmataḥ sūtradhāra-samānākāratvāt*, S. Bharata says, *Sūtradhāraḥ paṭhen nāndīm madhyamaṃ [prathamam, Ā.] svaram āśritaḥ*, 'the Sūtra-dhāra should recite the Nāndī, employing a tone neither high nor low.' He was generally a Brāhman, and therefore qualified to recite the Nāndī in his own person. He did so, however, as a Brāhman, and not in his character of manager, which he did not assume till he had concluded the Nāndī. *Nāndy-ante sūtradhāraḥ* is therefore equivalent to 'at the end of the Nāndī, or after reciting the Nāndī, the Sūtra-dhāra continues speaking.' So Āndra-śekhara, *Nāndī, etad-ante sūtradhāro vadati, nāndīm paṭhitvā anyad vadati ity arthaḥ*. Hence the word *praviśya*, 'entering,' is not required; the reciter of the Nāndī remaining on the stage in the character of manager. [*Iti nayena nāndy-ante sūtradhāra-praveśo 'pāstaḥ*, Ā.] If the manager happened not to be a Brāhman, he seems to have had no right to the title *Sūtra-dhāra*, nor could he recite the Nāndī, but in that case some Brāhman pronounced the blessing, and the manager was called Sthāpaka. Such, at least, seems to be the meaning of Bharata's aphorism [*raṅga-pūjāṃ vidhāya ūḍau sūtradhāre vinirgate sthāpakaḥ praviśet paścāt sūtradhāra-guṇākṛtiḥ*], though all the extant plays make the Sūtra-dhāra first recite the benediction, and then carry on the dialogue. The Sāhit.-d., p. 137, has the following: *Idānīm pūrva-raṅgasya samyak-prayogaḥbāvad eka eva sūtradhāraḥ sarvaṃ proyojayati iti vyavahāraḥ sa sthāpakaḥ*, 'in these days, from the want of a complete performance of the Pūrva-raṅga, the custom is that the Sūtra-dhāra alone does all, and he is the Sthāpaka.' The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and an attendant actor (*pūripārśvika*). In the present play, an actress sings a song for the amusement of the audience.

<sup>2</sup> 'Looking towards the tiring-room,' which was behind the stage,

सूत्रधारः ।

आर्ये । अभिरूपभूयिष्ठा परिषदियम् । अद्य खलु कालि-  
दासयथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन नाटके-  
नोपस्थातव्यमस्माभिः । तत्प्रतिपात्रमाधीयतां यत्नः ।

'looking behind the scenes.' *Nepathyam* = *vyatiriktam yavanikāntaritam varṇikā-grahanādi-yogyam naṭa-varga-sthānam*, K.; = *bhūṣhaṇa-sthānam rangād vahik-stham*, Ć., S. In a Hindū theatre, a curtain [*apaṭi*, *paṭa*, *yavanikā*] suspended across the stage, answered the purposes of scenes. Behind it there was the space called *nepathya*, where the decorations were kept, and where the actors attired themselves and remained in readiness before entering the stage; whither also they withdrew on leaving it. When an actor was to come on hurriedly, the stage-direction is *paṭākshepeṇa* or *apaṭi-kshepeṇa*, 'with a hurried toss of the curtain.' When he was to say something whilst hidden from the audience in this space behind the curtain, the direction is *nepathye*, '(a voice) in the postscenium.' As to *nepathya-vidhānam* in the next line [= *prasādhana-kriyā*, S.], it may be translated, 'the act of decoration,' 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.' *Nepathye yad vidhīyate tan nepathya-vidhānam*. Kāṭavema has *naipathya*. *Nepathyam vidhā* = *nepathyam rat* or *nepathyam kri*. Compare Ratnāvalī, p. 2, l. 16.

<sup>1</sup> 'For the most part (composed of) learned [educated] men.' The audience consisted chiefly of good judges [*abhirūpa* = *vidvas*, *paṇḍita*, K., Ć.] So *rāshṭram sūdra-bhūyishṭham*, Manu viii. 22.

<sup>2</sup> 'With the new drama called "Token-Sakuntalā," or "Ring-(recognized) Sakuntalā."' *Abhijñāna-sakuntalā* is an anomalous compound (Gram. 775); not one in which the terms are inverted, but one in which there is *uttara-pada-lopa* or *madhyama-pada-lopa*, 'elision of the second member.' On the authority of Āndra-śekhara, the second member to be supplied is *smṛitā*, 'recognized;' and *abhijñāna* is 'the token of recognition—the ring.' The compound will thus be equivalent to *abhijñāna-smṛitā Śakuntalā*, 'Sakuntalā recognized by the token.' So *śāka-pārthiva*, 'the king of the era,' is equivalent to *śāka-priya-pārthiva*, 'the king beloved by the era.'

<sup>3</sup> 'Therefore let care be applied by each to his own part [or character],' 'let pains be taken by all in their several parts.' *Pratipātram* = *pātre pātre*, K. *Tat* = *tasmāt*, K. So *sreshu sthāneshv avahitair bhavitavyam*, Vikram., Act I.

नटी ।

“ सुविहिदप्यञ्जोअदाए अज्जस्स ए किम्पि परिहाइस्सदि ।

सूत्रपाठ ।

आर्ये । कययामि ते भूतार्थम् ।

आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।  
वल्लवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥ २ ॥

नटी ॥ सवितनम् ॥

“ एवं रोदं । अणन्तरकरणज्जं दाव अज्जो आणवेदु ।

<sup>a</sup> सुविहितप्रयोगतया चार्यस्य न किनपि परिहास्यते ।

<sup>b</sup> एवं न्विदन् ।

अनन्तरकरणजं तावदार्यं ज्ञाज्ञापयतु ।

<sup>1</sup> ‘By reason of your honour’s good assignment of the parts of the play (to the several actors), nothing will be wanting;’ i. e. ‘by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;’ or, ‘by reason of (our) good acting, nothing will be wanting to your honour;’ or, ‘by reason of your honour’s (skill in the) management of the play,’ &c. Such are the various interpretations of Kāṭavema, Āndraśekhara, and Śaṅkara: the first seems preferable. So *yah prayogo bhavati* *niḥaddhaḥ*, Vikram., Act II. [*prayogaṃ niḥbandh = prayogaṃ viraś*].

<sup>2</sup> *Bhūtārtham = satyam*, S.; = *satyārtham*, K., ‘the real truth,’ ‘the true state of the case.’

<sup>3</sup> ‘I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those even who are very well instructed has no confidence in itself.’ *Balavad = sushṣhu*, Ā. *A-pratyaya*, ‘distrustful of,’ (with loc.)

Verse 2. ĀRYĀ or GĪTHĀ, in which there are thirty Mātrās or measures (a short syllable containing one and a long, two) in the first half-verse, and twenty-seven in the second. Each foot must contain four measures, except the sixth of the second half-verse, which contains one; and the half-verse must be divided by a pause at the end of the third foot.

— — —		— —		— — —		— — —		— —		— — —		— —		—
— — — —		— — —		— —		— —		— —		—		— —		—

सूत्रधारः ।

किमन्यदस्याः परिषदः श्रुतिप्रसादनतः ।

नदी ।

अध कदमं उण उदुं अधिकरिञ्च गाइस्सं ।

सूत्रधारः ।

नन्विममेव तावदचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम् । सम्प्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।

प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥३॥

नदी ।

b तह । ॥ इति गायति ॥

Fragrant = सुगन्ध

a अथ कतनं पुनर्चतुमधिकृत्य गास्यानि ।

b तथा ।

<sup>1</sup> *Śruti-prasādana-tah=śravaṇendriya-tarpanāt*, K. Some MSS. insert *sangitāt karanīyam*.

<sup>2</sup> Lit. 'having placed over,' 'having made the prominent subject.' Hence, *adhikṛitya=kṛite*, 'about,' 'concerning,' 'with reference to,' Pāṇ. iv. 3, 87. So, in the next sentence: 'Assuredly let a song be sung concerning this very summer season, (so) suited to enjoyment [*upabhoga-kshama*], that has not long set in.' As to *nanu*, see Pāṇ. viii. 1, 43.

<sup>3</sup> 'For now (are) the days on-which-there-are-grateful-bathings-in-the-water (and) on-which-silvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.' *Pratībhāya*<sup>3</sup> = *prakṛishṭa-śāyā yatra tat sthānam pratībhāyam tasmin sulabhā nidrā yeshu te tathoktāḥ*, K.; see p. 37, note 1 of this book. A short vowel is the substitute for the long final of a fem. noun, when compounded with such prepositions as *pra*, *ati*, &c.; thus *pragrīva* from *grīcā*; *atimāla* from *mālā*; see Laghu-k. 1003. *Parīṇāma=tirāma=sāyan-kāla*, 'the evening,' K.

Verse 2. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ ॐ ॐ ॐ | ॐ - ॐ | -- || - ॐ ॐ | -- | ॐ ॐ ॐ ॐ | ॐ - | -  
 -- | ॐ ॐ ॐ ॐ | -- || ॐ ॐ - | ॐ - | ॐ | ॐ - | -

ईसीसिचुम्बिआइं भमरेहिं सुउमारकेसरसिहाइं ।

ओदंसअन्ति दअमाणा पमदाओ सिरीसकुसुमाइं ॥४॥

सूचघाट ।

आर्ये । साधु गीतम् । अहो रागवच्चित्तवृत्तिरालिखित  
इव सर्वतो रङ्गः । तदिदानीं कतमाप्रकरणमाश्रित्यैनमा-  
राधयामः ।

नटो ।

रां अज्जमिस्सेहिं पढमं एव आसत्तं अहिस्सायासउन्दलं

१ इवदोमकुञ्चितानि धनैः सुकुमारकेशरशिखानि ।

चवत्सयानि दयन्तानाः प्रमदाः शिरोवकुसुमानि ॥

b नन्वादीनैः प्रपन्नैवाङ्गनमिहानशकुलत्वं

<sup>1</sup> 'Loving [amorous] fair-ones make ear-rings of the Sirisha-blossoms that-are-very-gently-kissed by bees (and) the points-of-whose-florets-are-very-delicate.' According to Sankara, *kesara* = *kinjalka*, and the whole compound is a Bahuvrīhi, agreeing with *sirisha-kusumāni*. There is an allusion to the blossoms of the Sirisha being thus used in Megha-dūta 67, *śārukarā sirisham*; and Raghu-v. xvi. 48. 61. Compare also *karna-sirisha-rañhi*, at the end of Act I. of this play; and Ritu-s. ii. 18, *hṛtāraṇasāḥ kusumāḥ*, &c. *Aratapsayanti* is a nominal verb from *aratapsa*.

<sup>2</sup> 'On every side, the audience, having all the feelings of its soul fixed on the melody, is as if formed into a picture,' i.e. motionless or riveted with attention. *Alīkṣita* = *nīṣṭha*. K.; *raṇya* applies to the audience as well as to the stage. *Prakarana*, 'a subject,' 'story,' 'poem.'

<sup>3</sup> 'By your reverence:' *ārya-mīśraḥ* is here an epithet of the manager, the respectful plural being used. In Vikramorvaś. Act I. *ārya-vidagha-*

Verse 4. A variety of *Āryā* called *Udgāṛhā* or *Gāṇī*, used in Prākṛit. It consists properly of four quarter-verses, containing eighteen measures in the fourth quarter as well as in the second (see verse 69). But in this example the line is divided irregularly.

ॐ - ॐ | ॐ - | - ॐ | - - | ॐ - | ॐ - | ॐ - | -  
- - | ॐ - | ॐ - | - ॐ | - - | ॐ - | ॐ - | -

The first syllable of the second foot (*śāru*) is short by a license peculiar to Prākṛit poetry. (See Colebrooke's Essays, new ed. vol. II. p. 63, note.)

“ गाम अपुत्रं णाड्यं पञ्चोऽण अधिकरीअदुत्ति ।

सूत्रपाठः ।

आर्ये । सम्यगनुबोधितोऽस्मि । अस्मिन्क्षणे विस्मृतं खलु  
मया । कुतः ।

तवास्मि गीतरागेण हारिणा प्रसूभं हृतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसां ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

<sup>a</sup> नाम अपूर्वं नाटकं प्रयोगेणाधिक्रियतामिति ।

*miśrāḥ*, ‘respectable and intelligent persons,’ occurs as an epithet of the audience. *Mīśra*, ‘mixed,’ in a compound of this kind has the force of ‘gentleman.’ *Ā-jñapta*, ‘ordered,’ ‘arranged,’ ‘announced.’

<sup>1</sup> *Adhikriyatām* = *prakaṭi-kriyatām*, K., i. e. ‘let it be made the subject of exhibition,’ ‘let it be brought prominently forward;’ see p. 6, note 2. Some read *prayoge*; compare in Ratnāvalī, p. 2, l. 15, *nāṭikā prayogeṇa nāṭayitavyā*.

<sup>2</sup> The rule is, that the conclusion of the prelude should prepare the audience for the entrance of one of the dramatis personæ. Hence, the manager exclaims, ‘I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.’ *Pra-sabham*, a kind of adverbial indeclinable participle from an old form *sabh* (= rt. *sah*) with *pra*, and meaning ‘forcibly,’ ‘violently;’ (see Gram. 567.)

Verse 5. <sup>3</sup>ŚLOKA or ANUŠTUBH, consisting of four Pādas of eight syllables.

ॐ उ उ उ | उ - - उ || उ उ उ उ | उ - उ उ  
उ उ उ उ | उ - - उ || उ उ उ उ | उ - उ उ

The first four syllables and the last syllable of each Pāda may be either long or short.



## ॥ अथ प्रथमोऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ॥

सूतः ॥ राजानं मृगं चावलोक्य ॥

आयुष्मन् ।

कृष्णसारे ददृक्षुस्त्वयि चाधिज्यकामुके ।

मृगानुसारिणं साक्षात्पश्यामीव पिनाकिनम् ॥ ६ ॥

राजा ।

सूत दूरमुना सारङ्गेण वयमाकृष्टाः । अयं पुनरिदानीमपि

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः

पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।

<sup>1</sup> 'O long-lived one!' a respectful mode of addressing kings. Čandraśekhara quotes a verse of Bharata, *Vaded rājīm ca tetīm ca bhavatīti vidūśhakah, āyushman rathinaṃ sūto vridddham tāteti tatarah*. Cf. Manu ii. 125.

<sup>2</sup> 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow I behold, as it were, Śiva visibly present chasing the deer.' *Adhi-jya*, 'having the string [*jyā*] up;' at the end of the chase the bow would be *śīthīla-jya*: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pinākin* is Śiva, armed with his bow called *Pināka*. [So the bow of Viṣṇu has a name *Śārṅga*, and that of Arjuna, *Gāṇḍīva*, Megha-d. 48, 50.] In illustration, Kāṭavema refers to Rāghu-v. xi. 44, *Dhanuḥ, yena vṛisha-dhvajo vāṇam asṛjād vidruta-kratu-mṛigānusāriṇam*. Śiva, not having been invited to Dakṣha's celebrated horse-sacrifice, was so indignant, that with his wife he suddenly presented himself, confounded the sacrifice, dispersed and mutilated the gods, and chasing Yajña, 'the lord of sacrifice,' who fled in the form of a fleet deer, overtook and decapitated him. The Vāyu-purāṇa makes Śiva create a manifestation of himself as a monstrous being named Vīra-bhadra, who pursues Yajña in the form of a deer: see Viṣṇu-purāṇa, p. 65.

Verse 6. ŚLOKA OR ANUŚTUBH. See verse 5.

दर्भैर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा  
पश्योद्यद्भुतत्वाद्वियति बहुतरं स्तोकमुर्या प्रयाति ॥७॥

॥ सविस्मयम् ॥

कथमनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तोऽयं मृगः ।

सूतः ।

आयुष्मन् । उत्खातिनी भूमिरिति मया रश्मिसंयमनाद्र-  
थस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः संवृत्तः ।  
सम्प्रति हि समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा ।

तेन हि मुच्यन्तामभीशवः ।

सूतः ।

यथाज्ञापयत्यायुष्मान् । ॥ रथवेगं निरूप्य ॥ आयुष्मन् । पश्य  
पश्य ।

उत्तरेऽतार वेरावली

<sup>1</sup> 'There he is now, gracefully by the bending of his neck fixing a glance ever and anon at the chariot which pursues him, by (the contraction of) the hinder half (of his body) repeatedly drawing himself into the fore-(part of his) body through fear of the descent of the arrow; strewing the road with grass half-chewed which drops from his mouth kept open from exhaustion. See! by reason of his lofty boundings he springs forward chiefly in the air, little on the ground.' For *baddha-dṛishṭi*, compare Raghu-v. i. 40, *syandanābaddha-dṛishṭishu*. *Praviṣṭaḥ pūrva-kāyam* is equivalent to *praviṣṭa-pūrva-kāyaḥ*, lit. 'entering the fore-part of his body,' a Bahuvrīhi compound analogous to *baddha-dṛishṭiḥ* and *kīrṇa-varīmā*. In regard to Darbha or Kuśa grass, see note to verse 15.

<sup>2</sup> '[With surprise.] How now! the deer has become visible with difficulty [lit. with effort] to me pursuing (him).' Dr. Burkhard reads this line thus: *Sa esha katham anupadam eva prayatna-prekshanīyaḥ samvṛtitaḥ*.

<sup>3</sup> 'Because the ground is full of hollows, I have slackened the speed of the chariot by drawing in the reins.' *Utkhātīnī*, lit. 'full of excavations.'

<sup>4</sup> 'Separated by a longer interval or distance.'

<sup>5</sup> The expressions *nirūpya* and *nāṭayitvā*, which occur so frequently in,  
Verse 7. SRAGDHARĀ. See verse 1.

-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

मुक्तेषु रश्मिषु निरायतपूर्वकाया  
 निष्कम्पचामरशिखा निभृतोर्ध्वकणाः ।  
 आत्मोद्धतैरपि रजोभिरलङ्घनीया  
 धावन्यमी मृगजवाक्षमयेव रथ्याः ॥ ८ ॥

the stage-directions, are synonymous, and may both be translated by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties and paraphernalia of the Hindū stage were as limited as the scenery; and though seats, thrones, weapons, and cars were introduced, yet much had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer.

1 'The reins being loosed, these chariot-horses gallop along as if with impatience of the speed of the deer [i.e. impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crest motionless, having the ears erect yet firmly fixed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The *tāmarī* or chowrie, formed of the white bushy tail of the Yak or Bos Grunniens, served for whisking off flies; and was used as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in Act I. of the *Vikramorvaśī*, *Ātrārambha-viniścalaṃ hayaśirasi tāmarāṃ*. There is some difficulty in *nibhṛitordhva-karṇāḥ*. The commentator explains *nibhṛita* by *niścala*, 'motionless.' The most usual sense of *nibhṛita* is 'secret,' 'modest,' 'depressed,' 'low' (*Gīta-g.* ii. 11, ii. 21; *Hitop.* passim). In *Raghu-v.* viii. 15 the sky is described as *nibhṛitendu*, 'having its moon nearly set' (= *astamayā-sannācandra*). Hence might flow the acceptation 'bent backwards.' The ears of a horse while running at full speed would be not only erect, but probably bent backwards so as to present the least resistance to the

Verse 8. *VASANTĀ-TILAKĀ* (a variety of *ŚAKVARĪ* or *ŚAKKARĪ* or *ŚARKARĪ*), containing fourteen syllables to the Pāda or quarter-verse, each Pāda being alike.

— — — — — ||

राजा ॥ सहस्रम् ॥  
 सत्यमतीत्य हरितो हरींश्च वर्तन्ते वाजिनः । तथा हि  
 यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां  
 यदर्थं विच्छिन्नं भवति कृतसन्धानमिव तत् ।  
 प्रकृत्या यद्वक्रं तदपि समरेखं नयनयो-  
 नं मे दूरे किञ्चित्सूक्ष्ममपि न पार्श्वे रथजं वात् ॥ ९ ॥

wind. This interpretation is confirmed by the reading of the Bengālī MSS., *cyuta-karna-bhanga*; but if the sense *niścala* be insisted on, translate—‘having the ears erect and immovable.’

<sup>1</sup> ‘Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,’ i. e. the speed of the chariot seems like that of the Sun or the Wind. *Harito* is taken by some commentators as gen. case of *harit*, ‘the Sun,’ and *harin* as acc. case plural of *harī*, ‘a horse.’ But *ca* after *harin* indicates that both *harito* and *harin* are acc. cases after *atītya*. In the R̥g-veda we find *harī* (dual) and *harayah* and *haribhiḥ* (I. 16, 1; 101, 10; 16, 4; 52, 8) for ‘the horses of Indra;’ and *haritah* for ‘the seven horses of Sūrya or the Sun’ (I. 50, 8; 115, 4). In Nirukta i. 15 the different vehicles of the gods are given, and among them *harī Indrasya*, *haritah ādityasya*. Hence Indra is called *hari-haya* or *hari-vāhana* (Vikram., Act III), and in R̥g-veda, *hari-yojana*; and the Sun is called *harid-asva*. One name of the Sun is *saptāsva*, ‘having seven horses.’ The Bengālī MSS. read *katham atītya harinaṃ harayo*, &c., but *harito harinśca* is supported by all the Deva-nāgarī MSS., and by a parallel passage in Vikram., Act I, *anena ratha-vegena vainateyam api āsādayeyam*.

<sup>2</sup> ‘That which in my sight (appeared) minute suddenly attains magnitude; that which was divided in half becomes as if united; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.’ This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute.

Verse 9. ŚIKHARINĪ (a variety of the ATYASHTĪ), containing seventeen syllables to the Pāda or quarter-verse, each Pāda being alike.

ॐ — — — — — | ॐ ॐ ॐ ॐ ॐ — — ॐ ॐ ॐ — ॥

सूत । पश्यैनं व्यापाद्यमानम् । ॥ इति शरसन्यानं नाटयति ॥

नेपथ्ये ।

भो भो राजन् । आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ष्यावलोक्य च ॥

आयुष्मन् । अस्य खलु ते वारणपथवर्तिनः कृष्णसारस्यान्तरे  
तपस्विन उपस्थिताः ।

राजा ॥ नमस्त्रयम् ॥

तेन हि प्रगृह्यन्तां वाजिनः ।

सूतः ।

तथा । ॥ इति रयं स्वापयति ॥

॥ ततः प्रविशत्यात्मनातृतीयो वैखानसः ॥

वैखानसः ॥ हस्तमुद्यम्य ॥

राजन् । आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

न खलु न खलु वारणः सन्निपात्योऽयमस्मि-  
न्मृदुनि मृगशरीरे पुष्पराशविवाम्निः ।

<sup>1</sup> 'With himself as the third,' or 'with himself making the third,' i.e. himself and two others. This is a not unusual compound. Compare the expression, *Pāṇḍavā mātṛi-shashīṣāḥ*, 'the Pāṇḍavas with their mother as the sixth,' i.e. five persons, or six counting their mother. Again, *Aśvyaś-ciriyā Nalāḥ*, 'Nala made two by his shadow,' 'umbra geminatus' (Nala v. 25). Also, *adhūte cāturo vedān ākhyāna-pan'amān*, 'he reads the four Vedas with the Ākhyānas as a fifth' (Nala vi. 9). A similar idiom prevails in Greek, *αὐτός* being used after ordinal numbers: thus, *πέμπτos αὐτός*, 'himself with four others,' Thucydides I. xlv. Similarly, *εἰς τὸν ἡμιστάλαντον*, 'two talents and a half,' and *ἑξέσομεν ἡμιστάλαντον*, 'six talents and a half,' Herodotus I. 15, 50.

Verse 10. *MĀLINĪ* or *MĀJINĪ* (a variety of *ATI-ŚĀEVARĪ* or *ATI-ŚĀKARĪ*), containing fifteen syllable- to the Pāda or quarter-verse, each Pāda being alike.

○ ○ ○ ○ ○ — — | — ○ — — ○ — — ||

क्व वत् हरिणकानां जीवितं चातिलोलं  
 क्व च निशितनिपाताः वज्रसाराः शरास्ते ॥ १० ॥  
 तत्साधु कृतसन्धानं प्रतिसंहर सायकम् ।  
 आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागंसि ॥ ११ ॥

राजा ।

एष प्रतिसंहतः । ॥ इति यथोक्तं करोति ॥

<sup>1</sup> 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand (éa), is the very frail existence of fawns? and where, on the other (éa), are thy sharp-falling adamant shafts?' i. e. Where is the suitability or congruity between the one and the other? What has the one to do with the other? How great a contrast or difference is there between the one and the other! Let not your shafts waste their strength upon an object so frail and tender, but let them be directed towards a mark more fitted to prove their adamant qualities. This repetition of *kva* to express great contrast or unsuitability between two things is not uncommon. It is used by Kālidāsa again at the end of the Second Act of this play, *kva vāyam*, &c.; also in *Megha-dūta* 5, thus, 'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' i. e. Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different? See also *Raghu-v.* i. 2, 'Where is the race sprung from the sun? and where my scanty powers of mind?' The majority of MSS. read *pushpa-rāśau*, some *tūla-rāśau*, 'on a heap of cotton.'

<sup>2</sup> 'Therefore withhold your well-aimed [lit. well fitted to the bow] arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' *Sandhā* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' (*Draupadī-h.* 149); and *sandhānam*, 'the act of taking aim.' *Prahartum* is here used where *praharaṇāya* might be expected, but the infinitive is interchangeable with the dative, and frequently has the force of that case.

वैखानसः ।

सदृशमेतत्पुरुवंशप्रदीपस्य भवतः ।

जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव ।

पुत्रमेवङ्गुणोपेतं चक्रवर्तिनमाप्नुहि ॥१२॥

<sup>1</sup> 'This is worthy of your honour, who art the light of the race of Puru,' i. e. an illustrious descendant of Puru. Compare in *Vikramorvaśī*, Act I, *sadṛśam idaṃ soma-vaṇśa-sambhavaśya*. In English we have the same idiom, 'this is just like [i. e. worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindū mythology were the Solar and the Lunar. The Solar begins with Ikshvāku the son of Vaivasvata, the son of Vivasvat, or the Sun, and is carried on through Kakutstha, Dilipa, Raghu, Aja, and Daśaratha, to his son, the great Rāma-candra, hero of the Rāmāyaṇa. Under the Lunar come Puru, Dushyanta, Kṛishṇa, and the heroes of the Mahā-bhārata, as, 1. Soma; 2. his son, Budha; 3. his son, Purūravas; 4. his son, Āyus; 5. his son, Nahusha; 6. his son, Yayāti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Dushyanta, and Bharata. From his brother Yadu came Sātvata, Sūra, Vasu-deva, and his sons Bala-rāma and Kṛishṇa. From Bharata the son of Dushyanta and descendant of Puru came, after a time, Ajamīdha, Saṃvarana, Kuru, Sāntanu, Bhīshma, and Kṛishṇa-dvaipāyana or Vyāsa. The latter was the father of Dhṛita-rāshṭra and Pāṇḍu. The quarrels of the hundred sons of Dhṛita-rāshṭra with their cousins, the five sons of Pāṇḍu (all of them being thus descended from Kuru and Puru), form the subject of the Mahā-bhārata. These two separate Solar and Lunar lines were occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Ilā (Idā), daughter of Vaivasvata, with Budha. Paraśu-rāma, as a Brāhman, belonged to neither dynasty, but was connected with the Solar on his mother's side (see note to verse 22).

<sup>2</sup> 'This well becomes you, whose family belongs to the line of Puru, (therefore) be rewarded with a son gifted with all virtues, (and who shall become) a universal emperor.' A *cakravartin* is one who reigns over a *akṛa*, or country reaching from sea to sea. According to the Vishṇu-purāṇa, a *cakravartin* is one in whose hand the *akṛa*, or discus of Vishṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Dushyanta.

इतरौ ॥ बाहू उद्यम्य ॥

सर्वथा चक्रवर्तिनं पुत्रमाप्नुहि ।

राजा ॥ सप्रणामम् ॥

प्रतिगृहीतम् ।

वैखानसः ।

राजन् । समिद्धहंरणाय प्रस्थिता वयम् । एष खलु कण्वस्य महर्षेरुपमांलिनीतीरंमाश्रमो दृश्यते । न चेदन्यकार्यातिपातः । तत्प्रविश्य प्रतिगृह्यतामातिथेयः सत्कारः । अपि च

रम्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।

ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥ १३ ॥

राजा ।

अपि सन्निहितोऽत्र कुलपतिः ।

<sup>1</sup> This exclamation usually serves to ratify any auspicious prayer or prophecy uttered by a Brāhman. *Brāhmaṇa-vacas* may be supplied, 'the word of a Brāhman is accepted.' See the same phrase in *Vikram.*, Act II.

<sup>2</sup> Compare *Raghu-vaṇśa* xiv. 70, i. 49.

<sup>3</sup> *Upa-mālinī-tīram*, 'near the banks of the Mālinī;' see *Gram.* 760. b.

<sup>4</sup> 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'

<sup>5</sup> 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana*, 'a devotee,' or 'one rich in devotion.' A parallel passage occurs in *Raghu-v.* xviii. 47, 'The earth was preserved by his arm, though without the mark of the scar formed by the bow-string' (*abaddha-maurvī-kinā-lāñchanena*). The ancient Hīndūs extracted from the leaves of the Mūrvā plant (*Aletris*) very tough, elastic threads, with which they made their bow-strings (*maurvī*), and which, for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. *Manu* ii. 42.

Verse 13. *ĀRYĀ* or *GĀTHĀ*. See verse 2.

— — | ॐ — ॐ | — — || ॐ ॐ ॐ ॐ | — — | ॐ — ॐ | ॐ ॐ — | —  
— ॐ ॐ | ॐ — ॐ | — — || — ॐ ॐ | — — | ॐ | — ॐ ॐ | ॐ



वैखानसः ।

इदानीमेव दुहितरं शकुन्तलामतिथिसत्काराय नियुज्य  
दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं गतः ।

राजा ।

भवतु । तां द्रक्ष्यामि । सा खलु विदितभुक्तिर्मा महर्षेः  
कथयिष्यति ।

वैखानसः ।

साधयामस्तावत् । ॥ इति सशिष्यो निष्क्रान्तः ॥

राजा ।

सूत । चोदयाश्चान् । पुण्याश्रमदर्शनेन तावदात्मानं पुनीमहे ।

सूतः ।

यदाज्ञापयत्यायुष्मान् । ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्तादवलोक्य ॥

सूत । अकथितोऽपि ज्ञायत एव यथायमाभोगस्तपोव-  
नस्येति ।

<sup>1</sup> *Soma-tirtha* is a place of pilgrimage in the West of India, on the coast of Gujarāt, near the temple of Somanāth. It is also called Prabhāsa. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law (Mahā-bh., Sāhya-p. 2011; Vishnu-p. p. 561). A *tirtha* is a place of pilgrimage, generally on the bank of some sacred stream, or near some holy spring. The word is derived from *trī*, 'to cross over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated Tīrthas, Benares, Haridwār, &c.

<sup>2</sup> *Ātmānam*, 'ourselves.' The sing. is used for du. and pl., Gram. 232.

<sup>3</sup> *Ābhoga* = *visṭāra*, 'extension,' 'amplitude,' *paripūrṇa-tā*, 'fulness.' S., in explaining *pariṇāha* in the sense of 'circumference,' gives *ābhoga* as a synonym. In Megha-d. 90, *gaṇḍābhoga* is explained by *kapola-maṇḍala*, 'the orb of the cheek;' and by *gaṇḍa-sthala*, 'the region of the cheek;' and *stanābhoga* is said to mean 'fulness of breast.' Translate, 'Even without being told, it may be known indeed that here (we are within) the expanse [or exuberant fulness] of the sacred grove.'

सतः ।

कथमिव ।

राजा ।

किं न पश्यति भवान् । इह<sup>१</sup> हि

नीवाराः शुक्लगर्भकोटरमुखभ्रष्टास्तरुणामधः

प्रसृतिग्धाः क्वचिदिङ्गदीफलभिदः सूच्यन्त एवोपलाः ।

विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा-

स्तोयाधारपथाश्च वल्कलशिखानिधन्दरेखाङ्किताः॥१४॥

1 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks (*koṭara*) filled with parrots; in other places the polished stones (used) for crushing the fruit of the Ingudī are plainly observed; the fawns too, with undeviating step [i. e. not starting aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* is used for any opening. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *cūrṇa-garbhā nāḍiḥ*, 'a tube filled with powder.' The *Ingudī*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia Putran-jīva* or *Jīva-putraka*. In *Raghu-v.* xiv. 81 there is an allusion to the fruit being used by hermits to supply oil for lamps, and in *Act II.* to its furnishing them with ointment. The synonym for the tree in the *Amara-kosha* is *tāpasa-taru*, 'the anchorite's tree.' *S.* calls it *muni-pādapa*. *Abhinna-gati* may perhaps be translated 'not running away.' *K.* explains it by *avihata-gati*, 'not stopping in their walk.' So *abhinna-svara*, 'one who does not hesitate in speaking.' The sense of the last line is determined by a passage at the end of this *Act*, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees' (*viṭapa-vishakṭa-jalārḍra-vaḥkaḥ*, verse 32). In carrying these dresses from the tank (*toyādhāra*) to the trees, a line would be formed by the drippings from the edges [*sikhā* = *aṅṭala*, *Schol.*]

Verse 14. ŚĀRDŪLA-VIKRĪḌITA (a variety of ATIDHṚITI), containing nineteen syllables to the quarter-verse, each quarter-verse being alike.

— — — — —

अपि च ।

कुल्याम्भोभिः पवनचपलैः शखिनो धौतमूला

भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।

एते चार्वागुपवनभुवि छिन्नदर्भाङ्कुरायां

नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति ॥१५॥

सूतः ।

सर्वमुपपन्नम् ।

राजा ॥ स्तोकमन्तरं गत्वा ॥

तपोवनवासिनामुपरोधो मा भूत् । अत्रैव तावदर्थं स्था-  
पय । यावदवतरामि ।

<sup>1</sup> 'The trees have their roots washed by the waters of canals [trenches], tremulous in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of Darbha grass have been mown.' The commentators explain *bhinna* by *anyathā-bhūta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Arvāk* = *agrataḥ*, 'in front,' 'near.' *Darbha* is another name for *Kuśa* or sacrificial grass (*Poa Cynosuroides*). This was the plant held sacred by the Hindūs, as verbena was by the Romans. Ground prepared for a sacrifice was strewn with the blades of this grass. The officiating Brāhmins were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were various, see *Manu* ii. 43, 75, 182; iii. 208, 223, 255, 256; iv. 36; v. 115; xi. 149; and *Vishṇu-p.* p. 106. Its leaves are very long, with tapering points of which the extreme acuteness is proverbial; whence the expression *kuśāgra-buddhi* (*Raghu-v.* v. 4), 'one whose intellect is as sharp as the point of a Kuśa leaf.' In *Atharva-v.* xix. 28 this grass is addressed as a god. According to the commentators this verse and the last afford examples of *anumānālan-kāra*, or figure called 'Inference.'

Verse 15. *MANDĀKRĀNTĪ* (a variety of *ATYASHTĪ*), containing seventeen syllables to the quarter-verse, each quarter-verse being alike. This is the metre of the *Megha-dūta*.

— — — | ० ० ० ० ० — | — ० — — ० — ० ||

शकुन्तला ।

<sup>a</sup> इदो इदो सहीओ ।

अनसूया ।

<sup>b</sup> हला सउन्दले । तुवत्तोवि तादकस्सवस्स अस्समरुक्खआ  
पिअदरेत्ति तक्केमि । जेणणीमालिआकुसुमपेलवावि तुमं  
एदाणं आलंवालपूरणे णिउत्ता ।

शकुन्तला ।

<sup>c</sup> हला अणसूए । ए केवलं तादणिओओ एव । अत्थि मे  
सोदरसिणेहोवि एदेसु । ॥ इति वृक्षसेचनं निरूपयति ॥

राजा ।

कथमियं सा कखदुहिता । असाधुदर्शी खलु तत्रभवान्का-  
श्यपः । य इमामाश्रमधर्मे नियुंक्ते<sup>३</sup> ।

<sup>a</sup> इत इतः सख्यौ ।

<sup>b</sup> हला शकुन्तले । त्वत्तोऽपि तातकाश्यपस्याश्रमवृक्षाः प्रि-  
यतरा इति तर्कयामि । येन नवमालिकाकुसुमपेलवापि त्वमेतेषामालवालपूरणे नियुक्ता ।

<sup>c</sup> हला अनसूये । न केवलं तातनियोग एव । अस्ति मे सोदरस्त्रेहोऽप्येतेषु ।

<sup>1</sup> *Mālikā* or *mallikā* is a kind of double jasmine with large flowers, sometimes called 'Arabian jasmine;' from its delicious perfume, and abundant nectar, much frequented by bees. See Raghu-v. xvi. 47.

<sup>2</sup> *Ālavāla*, 'the trench for water round the root of a tree.' See Raghu-v. i. 51; also Vikram., end of Act II. (*taror mūlālavālam*).

<sup>3</sup> 'Truly his reverence Kāśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [i. e. imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].' The sage Kaṇva is here called 'a descendant of Kāśyapa.' As a sage and Brāhman he might especially claim this celebrated personage as his progenitor; but Kāśyapa, who was the son of Marīci [who was the son of Brahmā, and one of the seven Prajāpatīs], was a progenitor on a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Daksha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic

इदं किलाव्याजमनोहरं वपु-  
 स्तपःक्षमं साधयितुं य इच्छति ।  
 ध्रुवं स नीलोत्पलपक्षधारया  
 शमीलतां छेत्तुमृषिर्व्यवस्यति ॥ १८ ॥

भवतु । पादपान्तरित एव विश्वस्तां तावदेनां पश्यामि ।  
 ॥ इति तथा करोति ॥

शकुन्तला ।

<sup>a</sup> सहि अणसूए । अदिपिण्डेण वक्कलेण पिअंवदाए णि-  
 अन्तिदम्हि । सिढिलेहि दाव णं ।

अनसूया ।

<sup>b</sup> तह । ॥ इति शिषिलयति ॥

<sup>a</sup> सखि अनसूये । अतिपिण्डेन वक्कलेन प्रियंवदया नियन्त्रितासि । शिषिलय  
 तावदेनम् । <sup>b</sup> तथा ।

chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Kāsmīra, &c. (Wilson's Hīndū Theatre, vol. ii. p. 12.)

<sup>1</sup> 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard Sāmī wood with the edge of the blue lotus-leaf.' *Avyāja-manoharam*, 'that which captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see *rishi* in my Sanskrit-English Dictionary. The Sāmī tree is a kind of acacia (*Acacia Suma*), the wood of which is very hard, and supposed by the Hīndūs to contain fire. [*Sāmī abhyantara-tina-pāvākā*, Raghū-v. iii. 9. See also Manu viii. 247.] Sacred fire is kindled by rubbing two dried pieces together. The legend is that Purūravas generated primeval fire by rubbing together two branches of the Sāmī and Āsvattha tree. Other kinds of wood are also held sacred by the Hīndūs, such as the Vilva (Bel), and only Brāhmans are allowed to use them as fuel.

Verse 18. VAṆŚA-STHAVILA (a variety of JAGATĪ), containing twelve syllables to the quarter-verse, each quarter-verse being alike.

○ — ○ — — ○ ○ — ○ — ○ — ○ — ॥

प्रियंवदा ॥ सहासम् ॥

<sup>a</sup> एत्थ पञ्चोहरवित्थारइत्तञ्चं अत्तणो जोव्वणं उवाल्ह । मं  
किं उवाल्हभेसि ।

राजा ।

सम्यगियमाह ।

इदमुपहितसूक्ष्मयन्त्रिना स्कन्धदेशे

स्तनयुगपरिणाहाच्छादिना वल्कलेन ।

वपुरभिनवमस्याः पुष्यति स्वां न शोभां

कुसुममिव पिनङ्गं पाण्डुपन्नोदरेण ॥ १९ ॥

अथवा काममननुरूपमस्या वपुषो वल्कलम् । न पुन-  
रलङ्कारश्रियं न पुष्यति । कुतः ।

<sup>a</sup> अत्र पयोधरविस्तारयितृकम् आत्मनो यौवनमुपात्तमस्य । मां किमुपालभसे ।

<sup>1</sup> 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of pale leaves.' The first meaning of *push*, like *bhri*, is 'to nourish' or 'be nourished.' Thence, like *bhri*, it passes into the sense of 'maintain,' 'support,' 'bear,' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though conjugated in cl. 4. (See Manu ix. 37; Rāmāy. ii. 94, 10; Raghu-v. xvi. 58; Mahā-bh. vol. ii. p. 186, l. 2607.) It is curious that our English word *exhibition* may have the sense of 'maintenance' (cf. Lat. *exhibeo*). Two Bombay MSS. read *svām abhikhyām* instead of *svām na śobhām*: the meaning would then be, 'maintains its own beauty' [*abhikhyā* is so used, Raghu-v. i. 46]; and this reading would be more consistent with what follows, but by the next word *athavā*, as the commentators observe, *svoktam ākshipati*, he corrects his previous remark. *Pi-naddha* = *api-naddha* from *api-nah*.

<sup>2</sup> 'Or rather, granted that the bark dress be ill suited to her figure, yet it really does [lit. it does not not] possess the charm of an embellish-

Verse 19. MĀLINĪ or MĀNINĪ (a variety of ATI-ŚAKVARĪ). See verse 10.

सरसिजमनुविद्धं शैवलेनापि रम्यं  
 मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।  
 इयमधिकमनोज्ञा वल्कलेनापि तन्वी  
 किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ २० ॥

ment;’ or less literally, ‘it really does act as an embellishment to set off the beauty of her person.’ Other instances are found in Kālidāsa of two negatives employed to strengthen an affirmative. See *Megha-d.* 106.

<sup>1</sup> ‘The lotus, though intertwined [or overspread] with the *Saivala*, is charming; the speck, though dark, heightens [lit. extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms?’ i. e. everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful. *Sarasi-jam*, lit. ‘that which is born in a pool,’ a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphæa*). This beautiful plant—the varieties of which, blue, white, and red, are numerous—bears some resemblance to our *water-lily*. It is as favourite a subject of allusion and comparison with the Hindū poets as the rose with the Persian. It is often figuratively used to express beauty, as ‘lotus-face’ or ‘the lotus of the face,’ ‘lotus-hands,’ ‘lotus-feet’ (*Gīta-g.* *passim*). It is also used by women as an ornament (Act III. of this play), and as a cooling remedy (*Ratn.*, Act II). The *Saivala* (*Vallisneria*) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the *Śṛīṅgāra-tilaka* (verse 1) to braided hair (*dharmilla*). See Sir W. Jones’ Works, vol. iv. p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon’s names, *harīṇa-kalanka*, ‘deer-spotted.’

The following verse, which is found in the Beng. MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Deva-n. MSS., and in the commentaries of S. and K. It is probably spurious, as it repeats the same sentiment less poetically and with some harshness of expression :—

कठिनमपि मृगाक्ष्या वल्कलं कान्तरूपं  
 न मनसि रुचिभङ्गं स्वल्पमप्यादधाति ।

Verse 20. MĀLINĪ or MĀNINĪ (a variety of *ATI-ŚAKVARĪ*). See verse 10.

शकुन्तला ॥ अग्रतोऽवलोक्य ॥

<sup>a</sup> एसो वादेरिदपल्लवङ्गुलीहिं तुवरेदि विअ मं केसर-  
रुक्खओ । जाव एं सम्भावेमि । ॥ इति परिक्रामति ॥

प्रियंवदा ।

<sup>b</sup> हला सउन्दले । एत्थ एव दाव मुहुत्तअं चिट्ठ ।

शकुन्तला ।

<sup>c</sup> किस्सिमिहं ।

प्रियंवदा ।

<sup>d</sup> जाव तुए उवगदाए लदासणाहो विअ अअं केसर-  
रुक्खओ पडिभादि ।

<sup>a</sup> एम वातेरितपल्लवाङ्गुलीभिस्त्वरयतीव मां केसरवृक्षकः । यावदेनं सम्भावयामि ।  
<sup>b</sup> हला शकुन्तले । अत्रैव तावन्मुहूर्तं तिष्ठ । <sup>c</sup> किन्निमिहम् । <sup>d</sup> यावत्स-  
योपगतया लतासनाप इवायं केसरवृक्षकः प्रतिभाति ।

विकचसरसिजायाः स्तोकनिर्मुक्तकरं

निजमिव कमलिन्याः कर्कशं वृन्तजालम् ॥

‘The bark-dress, though rough, is beautiful on this fawn-eyed one. It does not in one’s mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower,’ i.e. the pedicle, or that part of the stalk immediately under the flower.

<sup>1</sup> ‘This Keśara tree, with its fingers of young shoots set in motion by the wind, bids me hasten as it were (towards it). I will just go and pay my respects to it.’ The Keśara (Mimusops Elengi) is the same as the Bakula or Vakula, frequent mention of which is made in some of the Purāṇas, and in Ratn., Act III. It bears a strong-smelling flower, which is even placed among the flowers of the Hindū paradise. The tree is very ornamental in pleasure-grounds. The caus. of *sam-bhū* often means ‘to honour, or pay one’s respects to another in person.’ Motion towards the object seems usually, though not always, implied. Thus, *sambhāvayāmo rājarshim*, Vikram., Act I; cf. Raghu-v. v. 2, x. 56.

<sup>2</sup> ‘What for!’ Dr. Burkhard omits this.

<sup>3</sup> ‘Possessed of a creeper.’ *Sa-nātha*, lit. ‘having a lord or master;’



शकुन्तला ।

<sup>a</sup> अदोक्खु पिञ्चंवदासि तुमं ।

राजा ।

प्रियमपि तथ्यमाह शकुन्तलां प्रियंवदा । अस्याः खलु  
अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।  
कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धम् ॥ २१ ॥

<sup>a</sup> अतः खलु प्रियंवदासि त्वम् ।

it is so used towards the end of this Act, where the devotees are said to be *sa-nāthāḥ*, 'possessed of a guardian' in Dushyanta. A compound verb *sanāthi-kri*, 'to cause to be possessed of a master,' occurs in Act II. of this play, and in Hitop. l. 797. But here *sa-nātha* = *sahita*, *dvitīya*, *gyukta*, 'accompanied,' 'joined,' 'furnished with.' The transition into this meaning may be understood from Act VI. of this play, and from Vikram., Act II, where an arbour (*maṇḍapa*) is said to be *maṇi-silā-paṭṭa-sanātha*, 'having a slab of marble as its master,' i. e. in which the most prominent object is a marble seat; or in plain words, 'an arbour furnished with a marble seat.' Similarly in Act II. of this play the surface of a stone seat (*silā-tala*) is said to be *vilāna-sanātha*, 'furnished with a canopy' by the shade of a tree. Cf. also *Lakṣmī-sanātha*, 'possessed of Fortune,' and *kuṣuma-sanātha*, 'decked with flowers,' Vikram., Act IV. See also Mālatī-m. p. 58, l. 2; Megha-d. ver. 97; Mālavik. p. 5, l. 9.

<sup>1</sup> 'Hence most truly art thou (named) Priyam-vadā' (i. e. *priyam*, 'what is agreeable,' and *vada*, 'one who speaks;' cf. *μελίφθογγος*).

<sup>2</sup> 'Though agreeable (still it is) the truth (that) Priyamvadā says to Śakuntalā. Truly her lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth, like the blossom, pervades her limbs.' *Adhara*, properly 'the lower lip,' as distinguished from *oshṭha* (i. e. *ava-stha*), 'the upper lip.' *San-naddham* = *sarvato vyāpukam*, Schol.

Verse 21. *ĀṆYĀ* or *GĀTHĀ*. See verse 2.

ॐ - | ॐ ॐ ॐ | - - || - ॐ ॐ | ॐ - | ॐ - ॐ | - - | -  
 ॐ ॐ ॐ ॐ | ॐ - ॐ | - - || - ॐ ॐ | - - | ॐ | - - | -

अनसूया ।

<sup>a</sup> हला सउन्दले । इअं सअंवरवहू सहआरस्स तुए किदणा-  
महेआ वणजोसिणित्ति णोमालिआ । एं विमुमरिदासि ।

शकुन्तला ।

<sup>b</sup> तदा अत्ताणम्पि विमुमरिस्सं । ॥ लतामुपेत्यावलोक्य च ॥ <sup>c</sup> हला ।  
रमणीएक्खु काले इमस्स लतापाअवमिहुणस्स वइअरो

<sup>a</sup> हला शकुन्तले । इयं स्वयंवरवधूः सहकारस्य त्वया कृतनामधेया वनज्योत्स्नेति  
नवमालिका । एनां विस्मृतासि । <sup>b</sup> तदात्मानमपि विस्मरिष्यामि । <sup>c</sup> हला ।  
रमणीये खलु कालेऽस्य लतापादपमिथुनस्य व्यतिकरः

<sup>1</sup> 'Here is the young Mālikā [a kind of double jasmine, see p. 22, n. 1] named by you the Light of the Grove, the self-elected wife of the Saha-kāra. Have you forgotten it?' The Sahakāra is a sort of fragrant Mango tree. Its union with other plants seems a favourite idea with Kālidāsa; for in Raghu-v. viii. 60, allusion is made to its marriage with the Phalinī or Priyangu. It is said to be a great favourite with bees (Raghu-v. vi. 69). In Ratn. p. 11, l. 7, it is spoken of as *maṇḍalā-yamāna*, 'forming a circle.' *Svayamvara-vadhū*, 'a wife by self-election.' The *Svayamvara*, or 'selection for one's self,' was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in Manu iii. 21, &c.; but the provision which is made in Manu ix. 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samāna-jāti-guṇaṃ varam svayaṃ vṛiṇīta*, Schol.] She is then called *Svayamvarā*. In the Mahā-bh. we have a beautiful account of the *Svayamvara* of Damayantī (who chooses Nala), and of Draupadī (who chooses Arjuna); and in Raghu-v. vi. of the *Svayamvara* of Indumatī, sister of Bhojā, king of Vidarbha (who chooses Aja, the son of Raghu). See also Nalod. i. 30. Even the goddess Lakshmī is said to have exercised this privilege. See the allusion to the *Lakshmī-svayamvara* at the beginning of Act III. of Vikram. *Vi-smṛita* is also used transitively between verses 129 and 130 of this play. In Raghu-v. xix. 2, *vi-smṛita* has an acc. after it. See Gram. 896; Pāṇ. iii. 4, 72.

६ संवृत्तो । एवकुमुमजोद्वणा वरणजोसिणी । वडपञ्चवदाए  
उवमोञ्जकलमो सहआरो । ॥ इति यज्यन्ती तिथिः ॥

प्रियंवदा ॥ मन्मिदम् ॥

७ अणमूए । जाणामि किखिमिहं सउन्दला वरणजोसिणिं  
अदिमेहं पेकलदिच्छि ।

अनमूदा ।

८ एक्खु विभावेमि । कहेहि ।

प्रियंवदा ।

९ जह वरणजोसिणी अणुरूवेण पाञ्जवेण सङ्गदा । अवि

६ संवृत्तः । नवकुमुमजोद्वणा वनज्योत्स्ना । वडपञ्चवदयोपसंगतनः सहकारः ।

७ अनमूय । जानामि किखिमिहं अकुन्दला वनज्योत्स्नामदिनात्रं वेदाह इति ।

८ न ननु विभावयामि । अयम् ।

९ यदा वनज्योत्स्नानुरूपेण पाञ्जवेण सङ्गता । अपि

<sup>a</sup> णाम<sup>१</sup> एवं अहमि अत्तणो अणुरूपं वरं लहेअन्ति ।

शकुन्तला ।

<sup>b</sup> एसो णूणं तुह अत्तगदो मणोरहो । ॥ इति कलशमावर्जयति ॥

राजा ।

अपि नाम कुलपतेरियमसवर्णक्षेत्रसम्भवा स्यात्<sup>२</sup> । अथवा  
कृतं सन्देहेन<sup>३</sup> ।

असंशयं क्षत्रपरिग्रहक्षमा

यदार्यमस्यामभिलाषि मे मनः ।

<sup>a</sup> नाम एवमहमपि आत्मनोऽनुरूपं वरं लभेयेति ।  
मनोरथः ।

<sup>b</sup> एष नूनं तवात्मगतो

<sup>१</sup> *Api nāma*, 'would that!' In this sense it occurs also in Vikram., Act III, *api nāma Purūravā bhaveyam*, 'would that I were Purūravas!'

<sup>२</sup> 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family?' *Api nāma* here='may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*evam sambhāvyate*, Schol.] *Kshetra*=*kalatra*, 'a wife'; *a-savarṇa*=*asamāna-jātīya*, 'of a different (and inferior) tribe or caste.' A Brāhman might marry a Kshatriyā, i. e. a woman of the military or kingly class next below him (Manu iii. 13), and the female offspring of such a marriage would belong to the mixed class called *mūrdhābhishikta* or *mūrdhāvasikta*, 'head-anointed' (Manu x. 6), and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *mūrdhābhishikta* also. But if Śakuntalā were a pure Brāhmaṇī woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya (Manu iii. 13).

<sup>३</sup> 'But, have done with [away with] doubt.' *Athavā* is used to correct a previous thought [*pakṣhāntare*]. *Kṛitam* used adverbially (like *alam*) requires the instr. case.

सतां हि सन्देहपदेषु वस्तुषु

प्रमाणमन्तःकरणप्रवृत्तयः ॥ २२ ॥

‘Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth).’ The meaning is, ‘If this damsel be the daughter of a Brāhman by a Brāhmaṇī [or woman of the same caste], then why should I be conscious of a sudden liking for one whom I could never hope to marry? This feeling of sympathy could only arise towards a legitimate object: for in such matters, the secret prompting [inner voice] of the heart is decisive.’ He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rājārshi Viśvāmitra (originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya caste. This caste came next to the Brāhmanical, and according to Manu (i. 87) sprang from the arm of Brāhmā. They wore a girdle of *mūrva* and a sacrificial cord of hemp (Manu ii. 42, 44), and were properly soldiers. They were said to have been exterminated by Paraśu-rāma, the representative of the Brāhmanical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kārtavīrya. This fable is founded on the historical fact that, at some period or other, struggles, arising out of mutual jealousy of each other’s encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the Brāhmanas. The example of Viśvāmitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Brāhman. Other anomalies of caste occur. A number of men, half warriors, half priests, Kshatriyas by birth, and Brāhmanas by profession, called *Āngirasa*s or ‘descendants of Angiras,’ were said to have sprung from Nabhāga (Vishnu-p. p. 359; Mahā-bh. Sel. p. 23). Kings were never chosen from the Brāhmanical class, but were properly Kshatriyas (Manu vii. 2); though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Sūdras, or even to three mixed classes (*sankara*) formed by inter-marriage with the others, viz. Mūrdhābhishikṭas, Māhishiyas, and Karaṇas (Manu x. 6). One dynasty of kings of the line of Nanda were actually Sūdras, and kept the Kshatriyas in subjection (Vishnu-p. p. 467). In

तथापि तत्त्वत एवैनामुपलप्स्ये ।

शकुन्तला ॥ ससम्भ्रमम् ॥

<sup>1</sup> अम्मो सलिलसेअसम्भमुग्गदो णोमालि<sup>2</sup>अं उज्झिअ  
वअणं मे महुअ<sup>3</sup>रो अहि<sup>4</sup>वट्टइ । ॥ इति भ्रमरवाधां नाटयति ॥

राजा ॥ सस्यृहं विलोक्य ॥

साधु, बाधनमपि रमणीयमस्याः ।

यतो यतः षट्चरणोऽभिवर्तते

ततस्ततः प्रेरितलोललोचना ।

विवर्तितभूरियमद्य शिक्षते

भयादकामापि हि दृष्टिविभ्रमम् ॥ २३ ॥

<sup>1</sup> अहो सलिलसेकसम्भ्रमोद्गतो नवमालिकामुज्जित्वा वदनं मे मधुकरोऽभिवर्तते ।

fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Brāhmanas from desiring a rank inconsistent with their love of dignified repose. *Āryam*=*sa-maryādam*, 'correct,' 'upright' (Schol.) *Pramāṇam*, 'that by which anything is measured,' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [*pramā-kāraṇam*, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in apposition to a masculine or feminine noun, or even to a plural noun, as here. Thus also, *Vedāḥ pramāṇam*, 'the Vedas are an authority.' See also Hitop. II. 169, 1465. *Pravṛtti*, 'onward course,' hence, 'a course of action,' 'tendency,' 'inclination.'

<sup>1</sup> 'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' *Upalapsye*=*jñāsyē*, 'I will inform myself.'

<sup>2</sup> *Nava-mālikā*, see p. 22, n. 1.

<sup>3</sup> *Madhu-kāra*, 'a honey-maker,' 'a bee,' cf. Lat. *mellificus*, *mellifer*.

<sup>4</sup> Literally, 'turns towards,' 'attacks,' 'assaults.'

<sup>5</sup> 'Good! even her repulse is charming.'

<sup>6</sup> 'In whichever direction the bee turns towards (her), in that direction

अपि च । ॥ सासूयमिव ॥

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुस्रतीं  
 रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।  
 करं व्याधुन्वत्याः पिवसि रतिसर्वस्वमधरं  
 वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥२४॥

her rolling eye is darted; bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yataḥ* and *tataḥ* are properly 'whence' and 'thence'; *tataḥ*=*tasmāt śhānāt*, 'from that place,' S'. *Shat-taraṇa*, 'a six-footed insect,' 'a bee.' *Drishṭi-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings' (= *drishṭi-vilāsa*, S').

<sup>1</sup> 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate fruition), thou indeed art in the full enjoyment (of thy desire).' In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Brāhmaṇī or a Kshatriyā woman, thou art, in the act of enjoying her charms.' *Vyādhnvatyāḥ*, gen. case of the pres. part. fem. agreeing with *asyāḥ* understood. *Dhū* with *vi* and *ā*, 'to shake about.' Verbs of cl. 5 reject the nasal in the fem. of this participle, see Gram. 141. c, Pāṇ. vii. 1, 80. *Rati-sarvasvam* = *rati-nidhānam*, 'entirely made up of delight,' 'whose whole essence is delight.' So *khadya-sarvasvaḥ*, 'one whose whole property consists of a sword.' *Adhara*, properly 'the lower lip,' in contradistinction to *oshṭha* (i. e. *ava-sṭha*), 'the upper lip,' but here simply 'the lip.' *Adharam pivasi*, 'thou art drinking (the moisture of) the lip.' Cf. *adharam pātum pravṛittā* (Vikram., Act IV), and *adhara-madhu* ('the nectar of the lip') *pivanti* (Bhartṛi-h. i. 26). *Hata* here=*mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kṛit*=*kṛitārthaḥ* or *kṛita-kṛityaḥ*, 'one who has gained the object of his desire, and is in full enjoyment of it.'

Verse 24. ŚIKHARINĪ (a variety of ATYASHṬĪ). See verse 9.

शकुन्तला ।

<sup>a</sup> ए एसो धिट्टो विरमदि । अखदो गमिस्सं । ॥ पदान्तरे स्थित्वा  
सदृष्टिष्येपम् ॥ <sup>b</sup> कंहं इदोबि आअच्छदि । हला परित्ताअध  
परित्ताअध मं इमिणा दुव्विणीदेणं दुट्ठमहुअरेण अहि-  
हूअमाणं ।

उभे ॥ सस्मितम् ॥

<sup>c</sup> काओ वअं परित्तादुं । दुस्सन्दं अक्कन्द । राअ रक्खिदाइं  
तपोवणाइं णाम ।

राजा ।

अवसरोऽयमात्मानं प्रकाशयितुम् । न भेतव्यम् । ॥ इत्यर्थोक्ते  
स्वगतम् ॥ राजभावस्त्वभिज्ञातो भवेत् । भवतु । एवं तावद-  
भिधास्ये ।

शकुन्तला ॥ पदान्तरे स्थित्वा ॥

<sup>d</sup> कंहं इदोबि मं अणुसरदि ।

<sup>a</sup> न एष धृष्टो विरमति । अन्यतो गमिष्यामि ।<sup>b</sup> कथमितोऽप्यागच्छति ।

हला परित्रायध्वं परित्रायध्वं मामनेन दुर्विनीतेन दुष्टमधुकरेणाभिभूयमानाम् । <sup>c</sup> के  
आवां परित्रातुम् । दुष्यन्तमाक्रन्द । राजरक्षितानि तपोवनानि नाम । <sup>d</sup> कथमि-  
तोऽपि मामनुसरति ।

<sup>1</sup> Literally, 'ill-trained ;' hence, 'ill-behaved,' 'ill-mannered.'

<sup>2</sup> 'Who (are) we to rescue (you) ?' i. e. 'who are we that we should be able to rescue you? what power have we to rescue you?' [*āvayoḥ ko 'dhikārah, S.*] In a passage further on (*kā tvam visrashtavyasya, &c.*) K. explains *ka* by *na prabhu, avaśa*, 'powerless.' All the Deva-n. MSS. read *parittādum* (Sk. *paritrātum*), but the Beng. read *parittāne* (Sk. *paritrāṇe*), and the Calcutta *kā sattī amhe parittāne*. The infinitive may well stand for the dative *paritrāṇāya* (see p. 14, n. 2), especially in Prākṛit, which has no dative. A precisely similar construction occurs in the *Mālavik.* p. 55, l. 13, *kā vayan jetum*; and again, p. 40, l. 16, *ke āvām parigrahāya* (Prāk. *pariggahassa*, the gen. being put for Sanskrit dative).



राजा ॥ सत्वरमुपसृत्य ॥

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।

अयमाचरत्यवित्तयं मुग्धासु तपस्विकन्यासु ॥ २५ ॥

॥ सर्वो राजानं दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः ॥

जनसूया ।

अज्ज । एक्खु किम्पि अच्चाहिदं । इअं एणो पिअसही  
महुअरेण अहिहूअसाणा कादरीभूदा । ॥ इति शकुन्तलां दर्शयति ॥

राजा ॥ शकुन्तलाभिमुखं भूत्वा ॥

अपि तपो वर्धते ।

॥ शकुन्तला साध्यसादयचना तिष्ठति ॥

२ आर्य । न खलु किमप्यत्याहितम् । इयं नौ प्रियसखी मधुकरेणाभिभूयमाना  
कातराभूता ।

1 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see p. 15, n. 1], a chastiser of the ill-behaved, is governing the earth?' *Śāśati*, loc. of the pres. part., used here absolutely, and liable in this root and in roots of cl. 3 to be confounded with the 3rd pers. pl. present tense. *Mugdhāṇv = apravḍhāṇv, apragolbhāṇv*, 'gentle,' 'timid,' 'modest,' 'innocent,' Schol.

2 *Aty-ūhita = mahā-bhūti*, 'great danger.' According to some, 'great outrage,' 'great crime.' The same word occurs in the beginning of Acts IV. and V. of Vikram. Cf. also *Mālavik.* 55, 19; 56, 4.

3 'I trust your devotion prospers,' 'does your piety thrive?' 'is all well with your acts of devotion?' This was the regular salutation on meeting a Brāhman. According to Manu, *kuśalam* implies an inquiry respecting the well-being of a Brāhman's acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu ii. 127. See also *Rāmāy.* i. 52, 4.

Verse 25. ĀRYĀ OR GĀTHĀ. See verse 2.

-- | ॐ -- ॐ | ॐ -- ॥ -- ॐ ॐ | -- ॐ ॐ | ॐ -- ॐ | -- | --  
ॐ -- | ॐ -- ॐ | ॐ -- ॥ -- | ॐ ॐ -- | ॐ | -- -- | ॐ

अनसूया ।

दाणिं अदिधिविसेसलाहेण । हला सउन्दले । गच्छ  
उडञ्च । फलमिस्सं अङ्घं उवहर । इदं पादोदञ्चं भविस्संदि ।

राजा ।

भवतीनां सूनृतयैव गिरा कृतमातिथ्यम् ।

इदानीमतिथिविशेषलाभेन । हला शकुन्तले । गच्छोदञ्चम् । फलमिष्टमर्घमुपहर ।  
इदं पादोदकं भविष्यति ।

<sup>1</sup> 'Now (indeed it does prosper) by the acquisition of a distinguished guest.' The rites of hospitality were enforced amongst the Hindūs by very stringent regulations. The observance of them ranked as one of the five great sacraments (*mahā-yajña*), under the title of *nṛi-yajña* or *manushya-yajña*, 'the man-sacrament.' Brahmā, Prajāpati, Indra, Fire, the Vasus, and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him (Vishṇu-p. p. 306). No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward (Manu iii. 106). On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him (Vishṇu-p. p. 305; Hitop. l. 361). Some of the things which were to be offered to a guest by even the poorest man were food, vegetables, water for the feet, and if more could not be given, ground on which to lie (Manu iii. 101; Vishṇu-p. p. 308).

<sup>2</sup> The *argha* or *arghya* was a respectful offering to Brāhmans of rice, Dūrvā grass, flowers, fruit, &c., with water in a small boat-shaped vessel. Cf. Rāmāy. i. 20, 9. 10; Wilson's note, Megha-d. 5. *Upahara*=*ānīya prayaccha*, 'having fetched, present.'

<sup>3</sup> 'This (which we have brought with us for watering our plants) will serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him (Vishṇu-p. p. 305. Cf. also Luke vii. 44). *Idam*, i. e. *vṛikshārtham ānītam udakam*, Schol.

<sup>4</sup> *Sūnṛitā gīr*, 'kind yet sincere language,' 'complimentary and friendly words without flattery' (*priyaṃ satyaṃ ēa vacanam*). This is one of

प्रियंवदा ।

“तेण हि इमस्सिं पच्छाअसीअलाए सत्तवसवेदिआए  
मुहुत्तअं उवविसिअ परिस्समविणोदं करेदु अज्जो ।

राजा ।

नूनं यूयमप्यनेन कर्मणा परिश्रान्ताः ।

२ तेन ह्यस्यां प्रक्षायणीतलायां सप्तपर्णवेदिकायां मुहूर्तमुपविश्य परिश्रमविनोदं करोत्वार्यः ।

the four things with which even the poorest man was to greet a guest. ‘Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech (*vāk sūnritā*) are never refused in the houses of the good, even though they be poor.’ *Manu* iii. 101; *Hitop.* i. 301.

‘On the raised-seat under the *Saptaparna* tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.’ According to *S. praśchāya* = *prakṛishṭā yā śhāyā*, ‘excessive shade.’ The other commentators explain it by *prakṛishṭā śhāyā yatra deśah*, ‘a place where there is excessive shade,’ and by *prakṛishṭā śhāyā yasyaśh*, ‘having excessive shade.’ A parallel passage occurs in the *Mālavik.* p. 3, l. 20, *praśchāya-śhāle kilāpattake nishanṇā*, &c. It seems clear that *pra* in this word gives intensity to the original idea. It is needless to regard it either as a *Tatpurusha* or *Karmadhāraya* compound, although it is in such compounds especially that *śhāyā* becomes *śhāya*. (See p. 6, n. 3, and *Raghu-v.* iv. 20, xii. 50; *Megha-d.* 103; *Pāp.* ii. 4, 22. 25.) *Sapta-parṇa*, ‘a tree having seven leaves on a stalk,’ called also *viśama-śhāda*, ‘having an odd number of leaves,’ and *viśāla-tvaś*, ‘having a broad bark’ (*Raghu-v.* iv. 23). *Vedikā* = *viśrōma-śhānam*, ‘place of repose or rest.’ It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour for sitting or standing under. In this case it seems to have been erected under a *Saptaparna* tree. *Saptaparna-nāmnō vṛkhehasya tale nirmitā yā vedikā*, *S.* According to Sir W. Jones this tree, when full-grown, is very large; when young, light and elegant. *Muhūrta* is properly an Indian hour of forty-eight minutes or two *Daṇḍas*, but is used for any short space of time.

अनसूया ।

<sup>a</sup> हला सउन्दले । उइदं णो पज्जुवासणं अदिधीणं । एत्थ उवविसम्ह । ॥ इति सर्वं उपविशन्ति ॥

शकुन्तला ॥ आत्मगतम् ॥

<sup>b</sup> किं णुक्खु इमं जणं पेक्खिअ तपोवनविरोहिणो वि-  
आरस्स गमणीअम्हि संवृत्ता ।

राजा ॥ सर्वं विलोक्य ॥

अहो समवयोरूपरमणीयं भवतीनां सौहार्दम् ।

प्रियंवदा ॥ जनान्तिकम् ॥

<sup>c</sup> अणसूए । को णुक्खु एसो । चउरगम्भीराकिदी महुरं आ-

<sup>a</sup> हला शकुन्तले । उचितं नः पर्युपासनमतिथीनाम् । अत्रोपविशामः । <sup>b</sup> किं  
नु खल्विमं जनं प्रेक्ष्य तपोवनविरोधिनां विकारस्य गमनीयास्मि संवृत्ता । <sup>c</sup> अन-  
सूये । को नु खल्वेवः । चतुरगम्भीराकृतिसैधुरसा-

<sup>1</sup> *Ātma-gatam* and *sva-gatam* (lit. 'gone to one's self') used in theatrical language, like 'aside,' to denote that the words which follow are spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience (= *ananya-prakāśam*). *Gata*, 'gone,' is used loosely at the end of a compound to express relationship and connexion without necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

<sup>2</sup> 'How now! can it really be that, having looked upon this man, I am become susceptible of [lit. accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikāra* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, &c. *Kim* is used *kutsāyām*, 'disdainfully,' and = *katham eva jātam*, 'how can it have happened?' The use of the gen. after *gamanīyā* is noticeable.

<sup>3</sup> *Sauhārda*, 'friendship,' an abstract noun from *su-hṛid*. Observe that both *su* and *hṛid* are vriddhied (see Gram. page 63, Prelim. Obs. c).

<sup>4</sup> *Janāntikam*, 'aside to a person standing near.' This is a theatrical direction similar to *ātma-gatam*, but the speech which follows is supposed to be audible by one other person, to whom a private signal is

<sup>a</sup> लवन्तो पहाववन्दो विञ्ज लक्खीञ्जदि ।

अनसूया ।

<sup>b</sup> सहि । ममवि अत्थि कोटूहलं । पुच्छिस्सं दाव खं ।

॥ प्रकाशम् ॥ <sup>c</sup> अज्जस्स मधुरालापजणिदो विस्सासो मं  
मन्तावेदि । कदमो अज्जेण राएसिवंसो अलङ्करीञ्जदि ।  
कदमो वा विरहपज्जुस्सुअजणो किदो देसो । किण्णिमिच्चं

<sup>a</sup> लपन्त्रभाववानिव लक्ष्यते ।  
तावेदेनम् ।

<sup>b</sup> सखि । ममाप्पत्ति कौतूहलम् । प्रष्ट्यानि  
<sup>c</sup> आर्यस्य मधुरालापजनितो विश्वासो मां मन्तयति । कतम आर्येण  
राजमिवंशोऽलङ्कियते । कतमो वा विरहपर्युत्तुकजनः कृतो देशः । किन्निमित्तं

made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand (*tripatāka*), being a mutual speech (between two), is called *janāntikam*,' S. and Sāhit.-d. p. 177.

<sup>1</sup> 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (while) speaking to us sweetly.' *Ātura*, 'lively,' 'sprightly,' 'animated,' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuraṃ ālapan*. *Gambhīra*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved,' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram*; the others *mahuram piyam*; but *piyam* belongs properly to the margin.

<sup>2</sup> *Prakāśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

<sup>3</sup> 'Which race of royal-sages is adorned by your honour?' *Ka-tama*, 'which out of many?' A *Rājārshi* is a king or man of the Kshatriya and military class who has attained to the rank of a *Rishi* or saint by the practice of religious austerities. Such were *Ikshvāku*, *Purūravas*, *Dushyanta*, &c. There are six other classes of *Rishis*. The *Rājārshi* is inferior to the *Brahmarshi* or 'Brāhman-saint,' but it was possible for a *Rājārshi* to raise himself to the rank of the latter, and therefore to the state of a *Brāhman*, by very severe penance, as exemplified in the story of the celebrated *Viśvāmitra*, son of *Gādhi*, and father of *Sakuntalā*. See p. 43, n. 1; also *Rāmāy.* i. 20, 20; 65, 18; *Astra-śikshā*, 118.

<sup>4</sup> 'With its people pining by separation,' i. e. by your absence.

<sup>a</sup> वा सुउमारदरोवि तबोवणगमणपरिस्समस्स अत्ता पदे उवणीदी ।

शकुन्तला ॥ आत्मगतम् ॥

<sup>b</sup> हिअअ। मा उत्तम्म। एसा तुए चिन्दिदं अणसूआ मन्तेदि<sup>2</sup>।

राजा ॥ आत्मगतम् ॥

कथमिदानीमात्मानं निवेदयामि । कथं वात्मापहारं करो-  
मि<sup>3</sup> । भवतु । एवं तावदेनां वक्ष्ये । ॥ प्रकाशम् ॥ भवति ।  
यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सोऽहमविघ्नक्रि-  
योपलम्भाय धर्मारण्यमिदमायातः<sup>4</sup> ।

<sup>a</sup> वा सुकुमारदरोऽपि तपोवनगमनपरिश्रमस्यात्मा पदमुपनीतः ।  
मा उत्ताम्य । एषा त्वया चिन्तितमनसूया मन्त्रयते ।

<sup>b</sup> हृदय ।

<sup>1</sup> 'Or on what account has your person, so very delicate [unaccustomed to hardships] as it (evidently) is, been brought to the point of (undergoing) the fatigue of visiting a grove of penance?'

<sup>2</sup> 'O (my) heart! be not uneasy, this Anasūyā is giving utterance to all thy thoughts,' i.e. is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come, &c.)

<sup>3</sup> 'Or how shall I make concealment of myself?' i.e. how shall I hide my real character? how shall I dissemble? *Apa-hāra* = *vañcana*, 'deception,' K., or = *ni-hnava* or *sangopana*, 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Deva-u. MSS. agree in reading *apahāra*. The Beng. have *parihāra*, which is also explained by *sangopana*. The oldest Beng. MS. (India Office, 1060) omits the words from *katham vā* to *karomi*.

<sup>4</sup> 'O lady!' voc. of *bhavatī*. A Brāhman is to be accosted with the respectful pronoun *bhavat*, and to any woman not related by blood, the address *bhavati*, 'Madam,' or *subhage bhagini*, 'amiable sister,' is to be used (Manu ii. 128, 129).

<sup>5</sup> 'I, that very person appointed by his majesty, the descendant of Puru, for the supervision of religion, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The sacrifices of holy men were liable to be disturbed by evil

अनसूया ।

a सणाहा दाणिं धम्मचारिणी ।

॥ शकुन्तला शृङ्गारलज्जां निरूपयति ॥

सख्यौ ॥ उभयोराकारं विदित्वा जनान्तिकम् ॥

b हला सउन्दले । जइ एत्थ अज्ज तादो सखिहिदो भवे ।

शकुन्तला ॥ सरोपम् ॥

c तदो किं भवे ।

सख्यौ ।

d इमं जीविदसव्वस्सेणवि अदिधिविसेसं किदत्थं करिस्सदि

a सनाथा इदानीं धर्मचारिणः ।

b हला शकुन्तले । यद्यत्राद्य तातः

सन्निहितो भवेत् ।

c ततः किं भवेत् ।

d इमं जीवितसर्वस्वेनाप्यति-

थिविशेषं कृतार्थं करिष्यति ।

spirits called Rākshasas—the determined enemies of piety. No great religious ceremony was ever carried on without these demons attempting to impede its celebration; and the most renowned saints were obliged on such occasions to acknowledge their dependence on the strong arm of the military class for protection. The idea that holy men, who had attained the utmost spiritual power, were unable to cope with the spirits of evil, and the superiority of physical force in this respect is remarkable. (See Rāmāy. bk. i. chaps. 20, 21, 32; and end of Act III. of this play.) In point of fact the Rākshasas were poetical representations of the wild aborigines of the woods.

<sup>1</sup> *Sa-nāthāh*, 'possessed of a guardian;' see p. 26, n. 3.

<sup>2</sup> 'Understanding the gestures of both,' i.e. of Śakuntalā and Dushyanta. *Ākāra*=*leśhā* or *ingita*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, &c.

<sup>3</sup> 'What would then happen?' i.e. if he were near at hand, what would he do? Schol.

<sup>4</sup> 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' i.e. he would do worthy honour to his guest by offering him the best of his substance and property. *Sarva-sva*, see p. 33, n. 1. S. explains *sarva-svam* by *phala-mūlādikam*, 'fruits, roots, and other necessities of life.' Fruits and roots

शकुन्तला ।

<sup>a</sup> तुम्हे अबेध । किम्पि हिअए करिअ मन्तेध । ए वो वज्जणं सुणिस्सं ।

राजा ।

वयमपि तावद्भवत्यौ सखीगतं<sup>2</sup> किमपि पृच्छामः ।

सख्यौ ।

<sup>b</sup> अज्ज । अणुग्गहो विअ इअं अब्भत्थणा ।

राजा ।

भगवान्काश्यपः शाश्वते ब्रह्मणि वर्तते । इयं च वः सखी तदात्मजेति कथमेतत् ।

<sup>a</sup> युवामपेतम् । किमपि हृदये कृत्वा मन्त्रयेथे । न वां वचनं श्रोष्यामि ।

<sup>b</sup> आर्ये । अनुग्रह इवेयमभ्यर्थना ।

were the chief food of anchorites, and constituted their whole substance. With an offering of these they were commanded to honour every one who came to their hermitage (Rāmāy. i. 52, 16; 61, 4; Manu vi. 7). The allusion, however, evidently is to Śakuntalā, who might be regarded as the holy father's most valuable possession.

<sup>1</sup> 'Get off with you! having formed some (idea) in your heart, you are speaking.' *Hridaye* or *manasi kṛi* is not an unusual idiom for 'to turn or cogitate in the mind' (see Rāmāy. ii. 64, 8). *Apetam* is the 2nd du. impv. of *i*, 'to go,' with *apa*.

<sup>2</sup> *Sakhī-gatam*, 'relating to your friend.' (*Śakuntalā-vishayakam*, Schol.) This use of *gata* is noticeable, see note on *ātma-gatam*, p. 38, n. 1. Only one Deva-n. MS. reads *bhavatyau*; but this is supported by the oldest Bengālī, which also adds *kimapi*.

<sup>3</sup> 'His reverence Kāśyapa [see p. 22, n. 1] lives in the constant practice-of-devotion [or in perpetual celibacy].' *Brahman* is properly the Supreme Spirit from which all created things are supposed to emanate and into which they are absorbed. It may also mean the Veda, or holy knowledge. S. explains *brahman* by *tapas*, i.e. bodily mortification and penance; K. by *brahma-carya*, 'the practice of continence.'



अनसूया ।

“सुणादु अज्जो । अत्थि कोवि कोसिओत्ति गोत्तणामहेओ  
महप्पहावो राएसी ।

<sup>a</sup> शृणोत्वार्यः । अस्ति कोऽपि कौशिक इति गोत्रनामधेयो महाप्रभावो राजर्षिः ।

<sup>1</sup> ‘There is a certain Rājārshi [see p. 39, n. 3] of great majesty, whose family name is Kauśika,’ i.e. the celebrated Viśvāmitra (descendant of Kuśa or Kuśika), whose story is told in Rāmāy. bk. i. chaps. 35 and 51-65. He is there described as the son of Gādhi (a prince of the Lunar dynasty, king of Gādhi-pur, or the ancient Kanouj), who is the son of Kuśa-nātha, who is the son of Kuśa or Kuśika. According to Vishṇu-p. the following is the pedigree of Viśvāmitra. One of the sons of Purūravas, a prince of the Lunar dynasty (see Vikramorvaśī), was Amāvasu. Thence in direct succession came Bhīma, Kāncāna, Jahnu, Sumantu, Ajaka, Valā-kāśva, and Kuśa. The latter had two sons, Kuśāmba and Kuśa-nātha; but Gādhi was son of Kuśāmba, and was said to be an incarnation of Indra (hence sometimes called Kauśika); for Kuśāmba had engaged in great penance, to obtain a son who should be equal to Indra; and the latter becoming alarmed, took upon himself the character of Kuśāmba’s son. Gādhi had a daughter, Satyavatī, who married a Brāhman named Rīcīka, son of Bhṛigu. This Rīcīka—with the view of securing to himself a son who should be an illustrious Brāhman, and to his father-in-law a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gādhi; infusing into one the qualities suited to a Brāhman, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gādhi had a son, Viśvāmitra, who, though a Kshatriya, was born with the inclinations of a Brāhman; and the wife of Rīcīka had a son, the sage Jamad-agni, who was the father of the warrior-priest Paraśu-rāma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśvāmitra. Satyavatī, his sister, was the grandmother of Paraśu-rāma, and it was not till the close of the latter’s career that Rāma-āndra appeared on the field and became the pupil of Viśvāmitra. At any rate the Rishi must have been very old. Indeed, in the Rāmāyaṇa he is stated to have mortified himself for two thousand years before he attained the rank of a Rishi; for many years more before his cohabitation with Menakā, which led to the birth of Śakuntalā;

राजा ।

अस्ति । श्रूयते ।

अनसूया ।

<sup>a</sup> तं णो पिअसहीए पहवं अवगच्छ । उज्झिआए सरीर-  
संवडूणादीहिं तादकस्सबो से पिदा ।

राजा ।

उज्झितशब्देन जनितं मे कौतूहलम् । आ मूलाच्छ्रोतु-  
मिच्छामि ।

अनसूया ।

<sup>b</sup> सुणादु अज्जो । गोदमीतीरे पुरा किल तस्स राएसिणो  
उग्गे तवसि वट्टमाणस्स किम्पि जादसङ्केहिं देवेहिं मेणआ  
णाम अछरा पेसिदा णिअमविग्घकारिणी ।

<sup>a</sup> तं नौ प्रियसख्याः प्रभवमवगच्छ । उज्झितायाः शरीरसंवर्धनादिभिस्तातकाश्य-  
योऽस्याः पिता ।

<sup>b</sup> शृणोत्वार्यः । गौतमीतीरे पुरा किल तस्य राजर्षेः  
तपसि वर्तमानस्य किमपि जातशङ्कैर्देवैर्मनका नामाम्बराः प्रेषिता नियमविघ्नकारिणी ।

and for many thousand years more before he became a Brāhman. It was not till after this period that he became the preceptor of Rāma-  
candra. No chronological inconsistency is too monstrous for Hindū  
mythology.

<sup>1</sup> 'Know him (to be) the father of our dear friend ; but father Kaṇva is the (reputed) father of her, through the fostering of her body, &c., when deserted.' *Prabhava*=*janma-hetu*, 'the operative cause of being,' i.e. a father.

<sup>2</sup> The story of Viśvāmitra, as told in the Rāmāyaṇa, is briefly this. On his accession to the throne in the room of his father Gādhi, in the course of a tour through his dominions, he visited the hermitage of the sage Vaśiṣṭha (one of the ten Brahmādikas or Prajāpatis, sons of Brahmā). There the cow of plenty, which granted its owner all desires, and was the property of Vaśiṣṭha, excited the king's cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Brāh-

राजा ।

अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ।

manical classes) which ended in the defeat of Viśvāmitra, whose vexation was such, that he devoted himself to tremendous austerities, hoping to force the gods to make him a Brāhman that he might fight with the saint Vaśiṣṭha on equal terms. The Rāmāyaṇa goes on to recount how, by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rājarshi (i. 57, 5), Ṛishi (63, 2), Maharshi (63, 19), and finally, Brahmarshi (65, 18). Not till he had gained this last title did Vaśiṣṭha consent to acknowledge his equality with himself, and ratify his admission into the Brāhmanical state. It was at the time of Viśvāmitra's advancement to the rank of a Ṛishi, and whilst he was still a Kshatriya, that Indra and the gods, jealous of his increasing power—exhibited in his transporting king Triśanku to the region of the stars, and in saving Sunaḥśepa, the son of his own brother-in-law Riśika, out of the hands of Indra, to whom he had been promised by king Ambarisha as a victim in a sacrifice—sent the nymph Menakā, to seduce him from his life of continence. The Rāmāyaṇa records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Sakuntalā during that period. It only informs us that at the end of ten years the Ṛishi extricated himself from this hindrance (*niyama-vighna*), and abandoning the nymph, departed into another region. See Indian Wisdom, p. 363.

<sup>1</sup> 'Such is the dread which the (inferior) gods have of the devotion of others!' Indra and all the deities below Brahman are really, according to the Hindū system, finite beings, whose existence as separate deities will one day terminate, and whose sovereignty in Svarga, or 'heaven,' is by no means inalienable. They viewed with jealousy and alarm any persistency by a human being in acts of penance which might raise him to a level with themselves; and if carried beyond a certain point, might enable him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs (*apsaras*), such as Menakā, Rambhā, and Urvaśī, who were called his 'weapons' (*Indrasya praharaṇāni*, Vikram., Act I), and who were constantly sent by him to impede by their seductions the devotions of holy men.

अनसूया ।

<sup>a</sup> तदो वसन्तोदारसमए से उम्मादइत्तअं रूवं पेक्खिअं ।

॥ इत्यर्थोक्ते लज्जया विरमति ॥

राजा ।

परस्तादवगम्यत एवं । सर्वथाप्सरःसम्भवैषा ।

अनसूया ।

<sup>b</sup> अहंइं ।

राजा ।

उपपद्यते ।

मानुषीषु कथं वा स्यादस्य रूपस्य सम्भवः ।

न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ २६ ॥

<sup>a</sup> ततो वसन्तावतारसमयेऽस्या उम्मादयितृकं रूपं प्रेक्ष्य ।

<sup>b</sup> अथ किम् ।

<sup>1</sup> 'Then at the season of the descent of Spring, having looked upon the intoxicating beauty [form] of that (nymph).' Some commentators consider *vasantodāra* to be a compound of *vasanta* and *udāra*; but *odāra* is a legitimate Prākṛit contraction for *avatāra*, although *avadāra* would be equally correct. Cf. *odansayanti* for *avatansayanti* (p. 7, n. 1), *hodi* for *havadi* or *bharati*, *jedi* for *jayadi* or *jayati*, &c. *Avatāra* is from *ava-trī*, 'to descend,' and applies especially to the descent of a god from heaven. *Vasanta*, 'the Spring,' is often personified as a deity. See Vikram., Act II, *Pekkhadu bhavam vasantāvadārasūidam assa ahirā-mattaṇam pamādanaṇassa*, 'let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.' *Unmā-dayitṛikam* is for the neut. *unmādayitṛi*, 'that which causes to go mad or be intoxicated' (= *adhairya-janakam*, 'causing unsteadiness').

<sup>2</sup> 'What (happened) afterwards is quite understood [or guessed by me].' The suffix *tāt*, in words like *parastāt*, *adhastāt*, may stand for the nominative case, as well as for abl. and loc. (Pāṇ. v. 3, 27). Hence *parastāt* = *para-ṛittāntaḥ*, 'the rest of the story,' 'the subsequent particulars.'

<sup>3</sup> 'Exactly so,' 'how can it be otherwise?' *Athakim* is a particle of assent.

<sup>4</sup> 'It is fitting (that she should be the daughter of an Apsaras). How

॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतम् ॥

लब्धावकाशो मे मनोरथः । किन्तु सख्याः परिहासोदा-  
हतां वरप्रार्थनां श्रुत्वा धृतवैधीभावकातरं मे मनः ।

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा<sup>३</sup> ॥

<sup>२</sup> पुणोवि वक्षुकामो विञ्च अज्जो ।

<sup>३</sup> पुनरपि वक्षुकाम इवार्थः ।

otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).’ *Apsarah-sambhavadhvam* is to be supplied before *upapadyate*. According to K., *prabhā-taralam* (i. e. *prabhayā cāntalam*) *jyotis* = *vidyut*, ‘lightning;’ but S. applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is common. Cf. Megha-d. 40.

<sup>१</sup> ‘My desire has found (free) scope,’ i. e. since it is certain that she is not a Brāhmaṇī woman (*asavarṇatva-niścayāt*, ‘from the certainty of her not being of the same class with the holy father’), it is clear that my desire is directed towards an attainable object. *Avakāśa* means ‘free course,’ ‘range,’ ‘power of expatiating.’ Cf. p. 55, l. 3, *labdhāvakāśā me prārthanā*; K. there explains it by *labdhāśrayaḥ* or *sārtho me manorathaḥ*.

<sup>२</sup> ‘Nevertheless, having heard her friend’s prayer for a husband uttered in joke [see p. 30, l. 1], my heart is held in suspense and anxious,’ i. e. anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon (*pūrvam asyā varo nirṇāto na vā*, K.) S. interprets *vara-prārthanā* by *svāmy-abhilāsha*, ‘wish for a husband.’ *Dhṛita-dvaidhābhāva-kātaram* is a complex Dvandva compound. *Dvaidhī-bhāva*, ‘a state of difference, distraction, doubt.’

<sup>३</sup> ‘Looking with a smile at Sakuntalā, (and then) turning her face towards the hero-of-the-poem;’ lit. ‘having become with her face turned,’ &c. All the Deva-n. MSS. have this latter clause. *Nāyaka*, in dramatic poetry, is the leading character or hero of the poem, and *nāyikā*, the heroine. Romeo, in Shakespeare, would be the *nāyaka*, and Juliet the *nāyikā*. In every Hindū play there is also a *prati-nāyaka*, or ‘anti-hero,’ and an *upa-nāyaka*, or ‘sub-hero.’ See Indian Wisdom, p. 467.

॥ शकुन्तला सखीमङ्गल्या तर्जयति ॥

राजा ।

सम्यगुपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलो-  
भादन्यदपि प्रष्टव्यम् ।

प्रियंवदा ।

<sup>a</sup> अलं विञ्चारिञ्च । अणिञ्चन्तणानुञ्चोञ्चो तवस्सिञ्चणो  
णामं ।

राजा ।

सखीं ते ज्ञातुमिच्छामि ।

वैखानसं किमनया व्रतमा प्रदाना-

द्यापारोधि मदनस्य निषेवितव्यम् ।

<sup>a</sup> अलं विचार्य । अनियन्त्रणानुयोगस्तपस्विजनो नाम ।

<sup>1</sup> 'Sakuntalā threatens [reproves] her friend with her finger,' i.e. makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history (*ātmano vṛṣṭā-janaka-svavṛittāntodghātanam*, K.) According to S. this is an example of the coquettish gesture called *lalita*, i.e. though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse (*priyajana-kathā-śuśrūṣhur api vahis tad-anyathā*).

<sup>2</sup> 'Rightly judged by your ladyship; from an eagerness to hear (all the particulars of) the history of pious people, there is still something (that remains) to be asked by us.'

<sup>3</sup> 'Enough of deliberating; ascetic people may surely be questioned unreservedly [freely].' *Aniyantraṇānuyoga* = *anīyama-praśna*, 'one to whom a question may be put without any restraint or ceremony,' K. *Alam*, in the sense of prohibiting or forbidding, is more usually found with instr. case of a noun, but, like *khalu*, it may sometimes be used in this sense with an indeclinable participle in *tvā* and *ya*, thus *alam dattvā*, 'enough of giving,' or 'having given, it is enough;' so *khalu pītvā*, 'having drunk, hold!' See Gram. 918. a. The Beng. MSS. read *alam vicāritena*.

अत्यन्तमात्मसदृशेष्वणवस्त्रभाभि-

राहो निवस्यति समं हरिणाङ्गनाभिः ॥ २७ ॥

प्रियंवदा ।

अज्ज । धम्मचरणेवि परवसो अज्जं जणो । गुरुणो उण  
से अणुरुववरप्पदाणे सङ्कप्पो । १४९

अ ज्ञायं । धर्मचरणेऽपि परवशोऽयं जनः । गुरोः पुनरस्या अनुस्यवप्रदाने  
सङ्कल्पः ।

<sup>1</sup> 'I wish to ascertain (respecting) your friend—Is this monastic vow, (so) opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or else (*āho*), will she dwell to the end (of her life) along with the female deer, her favourites (from) having eyes like her own?' Dr. Boehtlingk remarks that *sokhīm te jñātvam icchāmi kim anayō*, &c., is equivalent to *jñōtvam icchāmi kim sakhyā te*, &c., 'I wish to know whether this vow is to be observed by thy friend,' &c. He gives instances of a similar construction in Draupadī-h. iv. 5; Mahā-bh. iii. 269. *Vaikhānasa*, 'relating to a *vaikhānasa* or hermit;' *tena kṛitam proktaṃ vā vrataṃ vaikhānasam, tat tu niyatāranya-vāsa-rūpam*, 'the vow which is performed by him or enjoined on him is called *vaikhānasa*, and that consists in always living in the woods,' S. *Ā prajānāt=prajāna-poryantam*, or *ā vivāhāt*, 'up to the period of her marriage.' In the time of Manu every Hindū girl was given away in marriage before the season of maturity (*pritoḥ prāk pradāna-kālāḥ*), and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived; (see Manu ix. 4, with commentary.) *Vyāpāra-rodhī madanasya=kāma-kriyā-nivārakam*, 'hindering amatory actions.' According to K. *ātma-sadṛśekṣhaṇa-vallābhāḥ* may be optionally resolved into *ātma-sadṛśekṣhaṇa-vallābhā ābhīr*. *Āho*, a particle of doubt, is used *pokshāntare* or *vikalpe*, i. e. antithetically, in stating an opposite alternative.

<sup>2</sup> 'Even in the practice of religious duties this person [*Sakuntalā*] is subject to (the will of) another [*viz. Kaṇva*]; nevertheless, it is the settled purpose of the Guru to give her away to a husband suited to her.' *Ayam janaḥ* may possibly mean 'we.' The same expression occurs in

राजा ॥ आत्मगतम् ॥

न दुरवापेयं खलु प्रार्थना ।

भव हृदय साभिलाषं सम्प्रति सन्देहनिर्णयो जातः ।

आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥ २८ ॥

Act IV. Manu (ix. 2, 3) declares that women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Śakuntalā was not her own mistress. The holy father had enjoined a life of penance upon her, but had settled that it should not be perpetual. *Api śabdēna dharmācāraṇasya sva-ēthanda-karaṇīyatvaṃ sūcītam*, 'by the word "even" it is indicated that the duties of religion are generally to be performed as a voluntary act,' K. Amara-siṃha explains *sankalpah* by *mānasaṃ karma*, 'a mental act or resolution.' Vararuci's rule (i. 22) by which the Sanskrit *guru* becomes *garua* in Prākṛit only applies to the adjective.

<sup>1</sup> 'This prayer is not difficult of realization,' i. e. a suitable husband, about whom there is this wish, is not difficult to be obtained; *prārthanā-śabdēna tad-vishayo varo lakshyate*, K., i. e. *prārthanā* is the prayer supposed to have been made by Kaṇva, that he might find a suitable husband for his foster-child.

<sup>2</sup> 'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandēha-nirṇaya*, 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned just before verse 22, see note to verse 22. *Antaḥ-karaṇa* is there used for *hṛdaya*. *Yad [Śakuntalā-rūpaṃ vastu] agniṃ tarkayasi*, 'the thing [viz. Śakuntalā] which thou imaginedst fire,' S. The power of a Brāhman, especially if exhibited in anger, is compared to fire (verse 41 of this play; Bhaṭṭi-k. i. 23; Mahā-bh. i. 3010). There may be some allusion to this here, or it may

Verse 28. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ ॐ ॐ ॐ | ॐ - ॐ | -- || -- ॐ ॐ | -- | ॐ - ॐ | -- | --  
 -- | ॐ - ॐ | -- || ॐ ॐ - | -- | ॐ | -- | --



अकुलता ॥ मगंरमिव ॥

<sup>a</sup> अणुमूए । अहं गमिस्मं ।

अनमूए ।

<sup>b</sup> किमिमिहं ।

अकुलता ।

<sup>c</sup> इमं असह्यप्रलाविणिं पिअंवदं अज्जाए गोदमीए  
गिवेदइम्मं ।

अनमूए ।

<sup>d</sup> महि । ए जुवं ते अकिदसङ्कारं अदिहिविसेमं विसज्जिअ  
सच्छन्दो गमणं । ॥ अकुलता न अदिदुक्का प्रसिहव ॥

गता ॥ ग्रहोदुर्निर्ज्वालात्मनः । आत्मगतम् ॥

अहो चेष्टाप्रतिरूपिका कामिनो मनोवृत्तिः । अहं हि

<sup>a</sup> अनमूए । अहं गमिस्मं । <sup>b</sup> किमिमिहं । <sup>c</sup> इमं असह्यप्रलाविणिं  
पिअंवदं गोदमीए गिवेदइम्मं । <sup>d</sup> महि । न जुवं ते अकुलता न अदिदुक्का प्रसिहव ।

अनुयास्यन्मुनितनयां सहसा विनयेन वारितप्रसरः ।  
स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ २९ ॥

प्रियंवदा ॥ शकुन्तलां निरुध्य ॥

<sup>a</sup> हला ए दे जुत्तं गन्तुं ।

शकुन्तला ॥ सभूभङ्गम् ॥

<sup>b</sup> किस्मिमित्तं ।

प्रियंवदा ।

<sup>c</sup> रुक्खसेअणाइं दुवे धारेसिं मे । एहि दाव । अत्ताणं  
मोचिअ तदो गमिस्ससि । ॥ इति बलादेनां निवर्तयति ॥

राजा ।

भद्रे । वृक्षसेचनादेव परिश्रान्तामचभवतीं लक्ष्ये । तथा  
ह्यस्याः

<sup>a</sup> हला न ते युक्तं गन्तुम् ।

<sup>b</sup> किन्निमित्तम् ।

<sup>c</sup> वृक्षसेचने द्वे धारयसि

मे । एहि तावत् । आत्मानं मोचयित्वा ततो गमिष्यसि ।

<sup>1</sup> 'Ah! what passes in the mind [the state of mind] of a lover has not a counterpart in his gestures: for, being about to follow the hermit's daughter, all at once I have been restrained from advancing by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' i. e. I feel just as if I had gone and turned back. *Vinayena* = *kula-maryādāyā*, S.; = *saṁskṛtyena*, K., 'by family honour,' 'by honourable, gentlemanly feeling.' *Vārita-prasara* = *niruddha-gamana*.

<sup>2</sup> 'With a frown.' *Bhrū-bhaṅga*, 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumāra*, 'very delicate.' Under this head are included all coquettish glances of the eye, S. See p. 32, n. 6; Megha-d. 73.

<sup>3</sup> 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' *Me* = *mahyam*. *Dhri* in the causal, in the sense of 'to owe,' requires a dative of the person.

Verse 29. ĀRYĀ or GĀTHĀ. See verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — — | —  
— — — | — — — | — — — || — — — | — — — | — — — | — — — | —

सस्तांसावतिमात्रलोहिततलौ बाहू घटोत्सेपणा-  
 दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।  
 वदं कर्णशिरीषरोधि वदने घर्माभ्रसां जालकं  
 वन्दे संसिन्नि चैकहस्तयमिताः पर्याकुला मूर्धजाः ॥३०॥  
 तदहमेनामनूणां करोमि । ॥ इत्यङ्गुलीयं दातुमिच्छति ॥  
 ॥ उभे नाममुद्राक्षराख्यनुवाच्य परस्परमवलोकयतः ॥

<sup>1</sup> 'For her arms have the shoulders drooping, and the lower part [fore-arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Śirisha in her ears, has formed upon her face; her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' *Bāhu* is the arm from the shoulder-joint (*aṅsa*) to the wrist, and does not include the *karabhā*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *pragaṇḍa*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshṭha*, commonly called the fore-arm, extending from the elbow to the wrist. *Atilohita-talau* is a *Bahuvrīhi* comp., in agreement with *bāhū*; *talau* cannot, therefore, be translated by 'the palms of the hands.' One meaning of *tala* is 'fore-arm,' and S. explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by chafing against the bark-vesture in lifting the watering-pot. *Pramāṇādadhikah* = *svā-bhāvika-mānād adhikah*, 'more than natural,' 'undue.' *Baddham*, 'formed' (see p. 29, n. 1). *Jāloka*, 'a net-work;' hence, 'a collection' (= *saṃūha*). S. observes that her face was spotted with drops of perspiration resembling net-work. So *svedam ānana-vilagna-jālakam*, *Raghu-v.* ix. 68. *Karṇa-sirisha-rodhi*, see p. 7, n. 1. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek (*sthiri-karaṇāt*, S.; *saṃśleṣha-kāritvāt*, K.) A similar idea occurs in *Megha-d.* 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in hot weather. The lotus-flower, or one of its petals, furnished as common an ornament for the ear as the *sirisha* (*Megha-d.* 69, 46). *Paryākulāḥ* = *vikrṇāḥ*, 'scattered.'

<sup>2</sup> This is probably the ring which was afterwards given to Śakuntalā, and served as the *abhijñāna* or 'token of recognition.'

<sup>3</sup> 'Both, reading the letters of the seal with the name (of Duṣhyanta

राजा ।

अलमस्मानन्यथा सम्भाव्य, राज्ञः प्रतिग्रहोऽयमिति राजपुरुषं मामवगच्छथ ।

प्रियंवदा ।

<sup>a</sup> तेण हि णारुहदि एदं अङ्गुलीअअं अङ्गुलीविओअं । अज्जस्स वअणेण अणिरिणा दाणिं एसा । ॥ किञ्चिद्विहस्य ॥

<sup>b</sup> हला सउन्दले मोइदासि अणुअम्पिणा अज्जेण अहवा महाराएण । गच्छ दाणिं ।

शकुन्तला ॥ आत्मगतम् ॥

<sup>c</sup> जइ अत्तणो पहविस्सं । ॥ प्रकाशम् ॥ <sup>d</sup> का तुमं विसज्जिद्वस्स रुन्धिद्वस्स वा ।

<sup>a</sup> तेन हि नार्हत्येतदङ्गुलीयकमङ्गुलीवियोगम् । आर्यस्य वचनेनानृणेदानीमेया ।

<sup>b</sup> हला शकुन्तले मोचितास्यनुकम्पिनायेण अथवा महाराजेन । गच्छेदानीम् ।

<sup>c</sup> यद्यात्मनः प्रभविष्यामि ।

<sup>d</sup> का त्वं विसृष्टव्यस्य रोद्धव्यस्य वा ।

stamped on it), look at each other;’ [*asau rājā iti kṛtvā*, ‘thinking to themselves, This is the king,’ K.] All the Deva-n. MSS. read *nāma-mudrāksharāṇi*. *Mudrā* is here, not a ‘seal-ring,’ but ‘the seal or engraved stone on the ring;’ *nāma-mudrā*, lit. ‘name-seal,’ is a seal with a name engraved on it, a signet-seal. So in *Mālavik.* p. 5, l. 9, and 48, 4, *nāga-mudrā-sanātham angulīyakam*, and *sarpa-mudrakam angulīyakam*, ‘a ring possessed of a snake-seal,’ or ‘snake-stone seal.’ *Anuvācya*=*paṭhitvā*, ‘having read,’ ‘having deciphered.’ *Vac* and *anuvac* in the causal have generally this sense in dramatic composition.

<sup>1</sup> ‘Enough of considering me to be different (from what I am); (observing) that this (ring) is a present from the king, know me (to be) the king’s officer,’ i. e. do not imagine me to be the king himself; I am only the king’s servant, and this is his ring, which he has given me to serve as my credentials. *Alam anyathā sambhāvya* = *alam anyathā sambhāvanayā* (see p. 48, n. 3). *Pratigraho ’yam*, i. e. *idam angurīyakam mayi dattam*, S. *Pratigrah*, especially ‘to receive a gift,’ with gen., e. g. *na rājñah* (or *nṛipasya*) *pratigrihñyāt*, ‘let him not receive any gift from the king,’ *Manu* iv. 84. *Pratigraha* is ‘that which is received’ (*pratigrihyate*); hence, ‘any gift.’

<sup>2</sup> ‘Who art thou (in respect) of what is to be allowed to go and what

यज्ञा ॥ शकुन्तलां विलोक्य । आत्मगतम् ॥

किं नु खलु यथा वयमस्यामेवमियमप्यस्मान्प्रति स्यात् ।

अथवा लब्धावकाशा मे प्रार्थना । कुतः ।

वाचं न मिश्रयति यद्यपि मे वचोभिः

कर्णे ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदाननसम्मुखी सा

भूयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥३१॥

नेपथ्ये ।

भो भोस्तपस्विनः । सन्निहितास्तपोवनसत्त्वरक्षायै भवंत ।

प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः ।

तुरगखुरहतस्तथा हि रेणु-

र्विटपविषक्तजलार्द्रवल्कलेषु ।

it is to be held back?' i.e. what power have you to send me away or keep me back? *Kū=na prabhuh, avasā, K.*, i.e. you have no right or power (see p. 34, n. 2). This use of gen. for dat., and of the fut. pass. part. for the verbal noun, is peculiar to Prākṛit. The idiom of Sanskrit would require *visarjanāya rodhanāya vā*, 'for loosing or binding.'

<sup>1</sup> 'My wish has found (free) scope,' i.e. I am at liberty to indulge it. *Prārthanā=manoratha, K.*; see p. 47, n. 1.

<sup>2</sup> *Kutah*, 'whence?' 'why so?' often used where a reason is about to be given in verse for some previous statement. Translateable by 'because.'

<sup>3</sup> 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus he was free to indulge his hopes, without being actually certain of their realization. *Dadāti [nikshipati, K.] karṇam*, i.e. *avahitā, tatparā asti*, 'she is very attentive,' S. *Kāmam*, 'well!' 'granted!' see p. 24, l. 10.

<sup>4</sup> 'Be ye near at hand for the protection of the animals of the penance-grove.' *Sattva=jantu*, 'an animal,' S. Boehtlingk translates it by *Wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptance of the word.

पतति परिणतारुणप्रकाशः

शलभसमूह इवाश्रमदुमेषु ॥३२॥

अपि च ।

तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः

पादाकृष्टव्रततिवल्यासङ्गसञ्जातपाशः ।

मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो

धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥३३॥

॥ सर्वाः कर्णै दत्त्वा किञ्चिदिव सम्भ्रान्ताः ॥

<sup>1</sup> 'For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sunset, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.' For *valkaleshu*, see p. 18, n. 1. *Aruṇa* is the glow either of sunrise or sunset, more usually the former. *Parīṇatāruṇa*, as explained by K., is the evening (*sāyantana*) redness of the sun, in contradistinction to the *aruṇodaya* or ruddiness of dawn. *Śalabha-samūha* = *patanga-nivaha*, 'a multitude of grasshoppers.'

<sup>2</sup> 'An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of a coil of creepers dragged along by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Deva-n. MSS. The Bengālī have *tivrāghātād abhimukha-taru-skandha-bhagnaika-danta*, 'with a violent blow having broken one tusk against the trunk of a tree standing in his way.' For *pāda* K. reads *kroḍa*, 'the breast.' *Valaya* = *veshṭana*, 'anything that encircles.' *Pāśa* = *bandhana-rajju*, 'a binding-rope.' *Mūrta* = *mūrti-mat*, 'possessed of a body,' 'corporeal,' as opposed to the spiritual obstruction caused by evil spirits, &c. *Bhinna-sāraṅga-yūthaḥ* is a Bahuvrīhi comp. agreeing with *gajaḥ*, 'an elephant by which (*yena*) the herd of deer (*sāraṅga-yūtham*) has been scattered (*bhinna* = *vikīrṇam*).' This was probably a wild elephant (*vanya-gaja*), from its being frightened at the sight of the chariot (*syandana*), K. Cf. a scene in *Ratn*. (Calcutta ed., p. 27).

Verse 32. *PUSHPITĀGRĀ*, containing twenty-five syllables to the half-verse, each half-verse being alike, the first and third quarter-verses ending at the twelfth syllable.

○ ○ ○ ○ ○ — ○ — ○ — — || ○ ○ ○ ○ — ○ — ○ — ○ — ○

Verse 33. *MANDĀKRĀNTĀ* (a variety of *ATTASHTI*). See verse 15.

राजा ॥ आत्मगतम् ॥

अहो धिक् पौरा अस्मदन्वेषिणस्तपोवनमुपरुन्धन्ति ।  
भवतु । प्रतिगमिष्यामस्तावत् ।

सख्यौ ।

<sup>a</sup> अज्ज । इमिणा आरखअवुत्तन्तेण<sup>1</sup> पज्जाउलम्ह । अणुजा-  
णाहि णो उडअगमणस्स ।

राजा ॥ ससम्भ्रमम् ॥

गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न भविष्यति  
तथा प्रयतिष्यामहे । ॥ सर्वं उत्तिष्ठन्ति ॥

सख्यौ ।

<sup>b</sup> अज्ज । असम्भाविदादिहिसक्कारं भूओवि पेक्खणणिमित्तं  
लज्जेमो अज्जं विस्सविटुं ।

राजा ।

मा मैवम् । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि ।

शकुन्तला ।

<sup>c</sup> अणसूए । अहिणवकुससूईए<sup>2</sup> परिकखदं मे चलणं ।

<sup>a</sup> आर्य । अनेनारख्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजानीहि न उडजगमनाय ।

<sup>b</sup> आर्य । असम्भावितातिथिसत्कारं भूयोऽपि प्रेक्षणनिमित्तं लज्जामहे आर्यं विज्ञाप-  
यितुम् । <sup>c</sup> अनसूये । अभिनवकुशसूच्या परिधतं मे चरणम् ।

<sup>1</sup> 'By this forest-incident.' *Vṛttānta* often means 'incident,' 'event.'

<sup>2</sup> There is no dative case in *Prākṛit*, the genitive supplying its place.

<sup>3</sup> *Vijñāpayitum*, 'to represent respectfully' to a superior (with two accusatives). The phrase *sambhāvitātiṭhi-saṅkāro bhūyo prekṣhaṇa-nimittam*, 'adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends were ashamed to represent this as an argument for a second visit from Dushyanta, as the hospitality they had shewn him had been *a-sambhāvita*, 'inadequate.'

<sup>4</sup> 'Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.' *Puraskṛita* = *saṅkṛita*, 'hospitably entertained.'

<sup>5</sup> 'By the point of a young Kuśa (leaf).' *Sūci*, 'a needle,' here used for the long tapering point of the leaf of the Kuśa grass (see p. 19, n. 1).

“कुरवञ्चसाहापरिलग्नं च वक्त्रलं । दाव परिपालेध मं ।  
जाव एं मोञ्चावेमि । ॥ इति राजानमेवावलोकयन्ती सव्याजं विलम्ब्य  
सह सखीभ्यां निष्क्रान्ता ॥

राजा ।

मन्दौत्सुक्योऽस्मि नगरगमनं प्रति । यावदनुयात्रिकान्स-  
मेत्य नातिदूरे तपोवनस्य निवेशयामि । न खलु शक्नोमि  
शकुन्तलाव्यापारादात्मानं निवर्तयितुम् । मम हि  
गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः ।

चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३४ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रथमोऽङ्कः ॥

<sup>१</sup> कुरवकशाखापरिलग्नं च वक्त्रलम् । तावत्परिपालयतं माम् । यावदेनन्मोचयामि ।

<sup>१</sup> A kind of Barleria, with purple flowers and covered with sharp prickles.

<sup>२</sup> ‘Pretendedly delaying,’ i. e. making some pretext for lingering.

<sup>३</sup> ‘I am become indifferent [slackened in my anxiety] about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.’ *Ni-viś*, ‘to enter,’ ‘take up a station,’ ‘encamp’ as an army (Manu vii. 188; Raghu-v. v. 42).

<sup>४</sup> ‘From occupying myself about Śakuntalā.’ *Śakuntalā-gočara-pravartanāt*, K. *Śakuntalā-vividha-śeṣṭitatvāt*, S.

<sup>५</sup> ‘(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalā), like the silken flag of a banner borne against the wind.’ *Puraḥ*, i. e. *agrataḥ senām prati*, ‘forward towards (my) army.’ *Paścāt*, i. e. *prishṭhataḥ Śakuntalām prati*, K. *Asaṁstuta* = *aparicīta*, *avaśa*, ‘unacquainted,’ ‘unrelated,’ ‘not under control (of the body).’ *Sam-stu*, properly ‘to sing or praise in chorus.’ Hence *asaṁstuta* probably means, ‘not harmonizing,’ ‘not in concert.’ The Beng. MSS. read *asaṁsthitam* (= *avyavastham*), ‘restless,’ ‘unstable,’ ‘ill-regulated.’ *Ānāṁśukam* = *ānā-deśa-bhava-vastra-viśeṣaḥ*, ‘a kind of cloth produced in the land of China,’ ‘silk,’ ‘muslin.’

Verse 34. ĀRYĀ or GĀTHĀ. See verse 2.

— — — | — — — | — — || — — — | — — | — — — | — — | —  
— — | — — — — | — — || — — — | — — | — — | — — | —



## ॥ अथ द्वितीयोऽङ्कः ॥

॥ ततः प्रविशति विषणो विदूषकः ॥

विदूषकः<sup>१</sup> ॥ निःश्वस्य ॥

<sup>a</sup> भो दिटुं । एदस्स मिअआसीलस्स रस्सो वअस्सभावेण  
णिद्विस्सोमिहि । अअं मिअो । अअं वराहो । अअं सहूलो-

<sup>a</sup> भो दिष्टम् । एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन निर्विणोऽस्मि । अयं मृगः ।  
अयं वराहः । अयं शाहूल

<sup>1</sup> *Vidūshaka*, 'merry,' 'facetious,' 'good-natured,' is the title given to the jocose companion and confidential friend of the *nāyaka*, or hero of the piece. This character is to the hero, what the female companion and confidante is to the heroine (*nāyikā*) of the play. He is his constant attendant, and, by a curious regulation, is to be a Brāhman, that is to say, of a caste higher than that of the king himself; yet his business is to excite mirth by being ridiculous in person, age, and attire. S. says he is grey-haired (*palita*), hump-backed (*kubja*), lame (*khanja*), and with distorted features (*vikṛitānana*); that the chief part of all that he says is humorous and nonsensical; and that he is allowed access to the female apartments (*antaḥpura-āra*). In fact, he is a kind of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the *Vidūshaka* in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character very necessary for the enlivenment of the otherwise dull monotony of a Hindū drama. He is called by S. the *upa-nāyaka* of the piece, or the *nāyakasya upa-nāyakah*, a kind of assistant to the hero (see p. 47, n. 3). K. says, 'The

१ इति मञ्जुसेवि गिम्हविरलपाञ्चवच्छात्रासु वणराईसु  
आहिण्डीअदि अडवीदो अडविं । पत्तसङ्करकसाआणि  
कडुआणि गिरिण्डीजलानि पीअन्ति । अणिअदवेले  
सुल्लमंसभूइट्टो आहारो अणहीअदि । तुरगाणुधावण-  
कण्डिदसन्धिणो रत्तिम्मिबि णिकामं सइदवं णत्थि । तदो

१ इति मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिष्वाहिराद्गतेऽटव्या अटवीम् ।  
पत्तसङ्करकसायाणि कटूणि गिरिजदीजलानि पीयन्ते । अनियतवेले शूल्यमांसभूयिष्ठ  
आहारोऽश्न्यते । तुरगानुधावनकण्डितसन्धे रात्रावपि निकामं शयितव्यं नास्ति । ततो

Vidūshaka is the name for a ridiculous, childish man (*māṇavaka*), who is always at the side of the hero (*nāyaka-pārśva-parivartin*). He is the companion of his sports and promoter of his amusement (*hāsyā-kāri-narma-suhṛid*, or *narma-satīva*). In effecting the three objects of human life, viz. religious merit, wealth, and pleasure, the family priests assist the king in the first; the heir-apparent (*yuva-rāja*) and the army in the second; the Vidūshaka, the parasite (*pīṭha-marda*), and the pimp (*viṭa*) in the third.' For *viṭa*, see Sanskrit-English Dictionary.

१ 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. "Here's a deer," "there's a boar," "yonder's a tiger;" (in the midst of) such (cries and shouts), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly 'an associate or companion of about the same age' (*vayas*). *Iti*, 'so saying,' here rather, 'so crying out.' *Vana-rāji*, 'a row of trees,' 'a long tract of forest.' *Āhiṇḍyate*, pres. pass. of rt. *hiṇḍ*, with prep. *ā*, 'to wander about' (an uncommon root); understand *asmābhiḥ*, 'by us.' The Prākṛit is answerable for the collocation of words in this sentence.

२ 'The bad-smelling [pungent] waters of mountain-streams, astringent from the mixture of leaves, are drunk. At irregular hours a meal, consisting chiefly of meat roasted on spits, is eaten.' *Kaṭu*, 'pungent,' 'ill-scented.' *Sūlya-māṇsa*, 'roast-meat,' 'meat cooked on a spit.' *Bhūyishṭha*, see p. 4, l. 1, with note.

३ 'Even in the night I cannot lie down comfortably (in my bed) through the dislocation of my joints by the galloping of the horse [or by my horse's pursuit of the game];' see p. 67, l. 6, and note 1. The above is the reading of all the Deva-nāgarī MSS. The Bengālī

“महन्ते एव पञ्चूसे दासीएपुत्तेहिं सउणिलुद्धएहिं वणग्ग-  
हणकोलाहलेण पडिवोधिदोम्हिं । एत्तएण दाणिम्पि  
पीडा ण णिकमदि । तदो गरडस्स उवरि पिण्डआ  
संवुत्ता । हिओ किलअम्हेसु ओहीणेसु तत्तभवदो मिआ-  
णुसारेण अस्समपदं पविट्ठस्स तावसकणआ सउन्दला  
णाम मम अधणदाए दंसिदा । सम्पदं णअरगमणस्स मणं

“ महत्वेय प्रत्यूमे दास्याःपुत्रैः शकुनिलुब्धकैश्चनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि ।  
इयंतेदानीमपि पीडा न निष्क्रामति । ततो गरडस्योपरि पिटका संवृता । सः किला-  
णामन्यहीनेषु तत्रभवतो मृगानुसारेणाश्रमपदं प्रविष्टस्य तावसकन्याया सउन्दला  
नाम ममाधन्यतया दर्शिता । साम्प्रतं नगरगमनाय मनः

have *turaga-gaṇanam* be *saddena*, ‘by the noise of horses and elephants,’ *Kaṇḍ*, ‘to separate grain from the husk,’ ‘bruise,’ ‘break,’ is not so common as *khaṇḍ*. *Kaṇḍita-sandheh* agrees with the gen. *mama*, ‘of me,’ understood after *ajjitaṇṇam*. The inde. case is more usual after the fut. pass. part., but not more correct.

‘Then at the very earliest dawn I am awakened by the din of taking the forest by the sons of slaves hunting the birds.’ *Mahatī pratyāśhe*, lit. ‘at great dawn’ (cf. *mahā-rātra*, ‘mid-night,’ and the French ‘de grand matin’). *Dāsyāḥ-putraih* stands for *dāśī-putraih*, and is to be regarded as one compound. According to Pāṇ. vi. 3, 22, the genitive in this compound is used in abusing and reviling (*ākrośa*); so *vrishalyāḥ-putraih* for *vrishatī-putraih*. *Vana-grahana*, ‘surrounding and taking possession of a wood for the purpose of hunting the animals it contains’ (*mriga-grahanārtham*, K.) ‘Those who do so are called, further on in this Act, *vana-grāhiṇaḥ* (= *vanāvarodhakāḥ*, K.), ‘those who inclose a wood and obstruct the points of egress.’

\* ‘Even with all this my trouble does not come to an end; (for) afterwards upon the (old) boil [scar], (another) small boil is produced.’ *Iyatā* = *etīvātā*, ‘by this much,’ ‘by no much.’ *Nishkrāmati* = *kāmyati*, ‘ceases.’ *Piṭṭaka* = *viṇphoṭaka*, ‘a pustule,’ ‘a small boil,’ ‘a pimple.’ This was probably a proverbial phrase, cf. *agam aparo gaṇḍasya upari viṇphoṭaḥ*, *Mudrā-r.* p. 120, l. 14.

‘For indeed yesterday, while we were left behind, a hermit’s daughter, named Sakuntalā, through my ill-luck was presented to the

<sup>a</sup> कहम्पि ए करेदि । अज्जवि तस्स तं एव चिन्तअन्तस्स  
अच्छोसु पभादं आसिं । का गदी । जाव एं किदाचारपरि-  
कम्मं पेक्खामि । ॥ इति परिक्रम्यावलोक्य च ॥ <sup>b</sup> एसो वाणासण-  
हत्याहिं जवणीहिं वणपुप्फमालाधारिणीहिं परिवुदो इदो  
एव आअच्छदि पिअवअस्सो । भोदु । अङ्गभङ्गविअलो  
विअ भविअ चिट्ठिंस्सं । जइ एवम्पि एणम विस्समं लहेअं ।

॥ इति दण्डकाष्ठमवलम्ब्य स्थितः ॥

<sup>a</sup> कथमपि न करोति । अद्यापि तस्य तामेव चिन्तयतोऽक्ष्णोः प्रभातमासीत् । का  
गतिः । यावदेनं कृताचारपरिकर्माणं प्रेक्षे । <sup>b</sup> एष वाणासनहस्ताभिर्यवनी-  
भिर्वनपुष्पमालाधारिणीभिः परिवृत इत एवागच्छति प्रियवयस्यः । भवतु । अङ्गभङ्गवि-  
कल इव भूत्वा स्थास्यामि । यद्येवमपि नाम विश्रमं लभेय ।

view of his Highness, who had entered the grounds of the hermitage in  
pursuit of a deer,' i. e. it was all my ill-luck that made him see her.  
*Asmāsu avahñeshu* = *paścāt patiteshu*, 'dropped behind,' 'fallen in the  
rear,' S.

<sup>1</sup> 'Even to-day (the light of) dawn (broke) upon the eyes (of him)  
thinking of that very (damsel);' i. e. according to Ū. *jāgrata eva rajanī  
nirgatā*, 'the night passed away whilst he was still awake.' K. remarks,  
'By this it may be inferred that with thinking of her he had not closed  
his eyes all night.' *Akshñoh*, i. e. *drīṣor unmīlatoḥ satoh*, 'on his eyes  
being (still) open.' *Satoḥ* in the commentary shews that *akshñoh* is loca-  
tive dual.

■ 'What is to be done? Meanwhile I will (be on the look out to) see  
him, when he has performed (his) usual toilet. Here comes my dear  
friend in this very direction, attended by Yavana women, having bows  
in their hands, and wearing garlands of wild-flowers. Be it so; I will  
stand as if crippled by paralysis of my limbs.' *Kā gatih*, 'what resource!'  
i. e. what remedy or what expedient can be devised? This is a common  
phrase in Prākṛit; it occurs again in Act V. *Kidācāra-parikammam*  
(= Sk. *kṛitācāra-parikarmāṇam*) is the reading of one of the oldest  
MSS. [India Office, 1060], and of Ū. K. reads *pratikarmāṇam*; but  
*parikarma* and *pratikarma* have the same sense, viz. 'decoration after  
purification of the body,' 'rubbing it with perfumes after bathing.' Most  
of the Deva-n. MSS. have *parikkamam* for *parikramam*, 'circumambula-

॥ ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ॥

राजा ।

कामं प्रिया न सुलभा मेनस्तु तद्भावदर्शनाश्रयासि ।

अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुर्वते ॥ ३५ ॥

tion.' *Yavanī*, properly a Muhammadan woman, a native of *Yavana* or Arabia, but applied also to a native of Greece. Wilson in the *Vikramorvasī* (Act V, p. 261), where the same word occurs, remarks that Tartarian or Bactrian women may be intended. The business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act VI. *Yavanī* enters again, *śūrngā-hastā*, 'carrying a bow.' A commentator remarks, *Yavanī yuddha-kāle rājño 'straṁ dadāti*, 'the *Yavanī* in the time of war gives weapons to the king.' K. says, *Yavanī śastra-dhārīṇī*, 'the *Yavanī* is the weapon-bearer.' *Anga-bhanga*, properly 'palsy or paralysis of the limbs.' K. observes that the *Vidūshaka* here acts the *viśhkambha*, which he defines as an *adhama-praveśakah*, or inferior introductory scene, coming between two acts (*an-kayor madhya-vartī*), and performed by inferior actors (*nīca-pātra-prayojitah*). Its object is to connect or bind together the story of the drama and the subdivisions of the plot (*kathā-saṅghaṭṭanārtham*), by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end (*bhūtānām bhāvinām api sankshepeṇa sūcanāt*). In the following stage-direction, *daṇḍa-kāshṭha* = *yaśṭi*, 'a stick,' 'staff of wood.' Translate, 'he stands leaning on a staff.'

<sup>1</sup> 'Granted my beloved is not easy to gain, still my heart encourages (itself) by observing her gestures (of love). Even though love has not accomplished its object, the desire of both (of us) gives [causes] enjoyment.' *Kāmam*, see p. 55, n. 3. *Na sulabhā*, i. e. from her relationship to the *Rīshī*, K. *Tad-bhāva-darśanāśvāsi* is the reading of all the Beng. MSS. and of S'. The Deva-n. read *tad-bhāva-darśanāyāsi*, where *āyāsi* means 'active,' 'kept in activity.' But K., though the MS. gives *āyāsi*, explains it by *santushyati*, 'is cheered,' and by *āśvāsitam*, 'consoled.'

Verse 35. ĀRYĀ or GĀTHĀ. See verse 2.

— — | उ — उ | उ उ — || उ — उ | — — | उ — उ | — — | उ  
उ उ — | — उ उ | उ उ — || उ उ उ उ | — — | उ | — उ उ | —

॥ स्मितं कृत्वा ॥ एवमात्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः  
प्रार्थयिता विडम्ब्यते । तद्यथा

स्निग्धं वीक्षितमन्यतोऽपि नयने यत्प्रेरयन्त्या तया  
यातं यच्च नितम्बयोर्गुरुतया मन्दं विलासादिव ।

मा गा इत्यवरुद्धया यदपि सा सासूयमुक्ता सखी  
सर्वं तत्किल मत्परायणमहो कामी स्वतां पश्यति ॥३६॥

*Bhāva* = *śringāra-śeṣhṭā*, 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, 36. *Darśana* is either 'seeing,' 'looking at' (= *avalokana*, S.), or 'exhibiting,' 'showing' (= *sākshāt-karana*, K.) In the latter case, translate, 'by her exhibition of amorous gestures.' *Ubhaya* = *nāyaka-nāyikayor* or *strī-purushayor*. *Prārthanā* = *abhilāsha*, 'longing.'

<sup>1</sup> This is a long Bahuvrīhi comp., agreeing with *prārthayitā*. Translate, 'thus the suitor, who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam* = *vakshyamāna-prakāreṇa*, 'in the following manner,' 'in the way about to be mentioned,' K. *Abhiprāya* = *abhilāsha*. *Sambhāvita* = *kalpita*, 'imagined,' or *śankita*, 'suspected.' *Iṣṭa-jana* = *manogata-vyakti*, 'the individual in one's thoughts.' *Prārthayitā* = *kāmukaḥ* or *yācakaḥ*. *Viḍambyate* = *apahāsyate*, 'is mocked,' 'is made a fool of;' supply *kāmena*, 'by love.' The stage-direction *smitam kṛitvā* implies that he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

<sup>2</sup> 'Whereas by her, even though casting her eyes in another direction, a tender glance was given [lit. it was looked tenderly]; and whereas by the weight of (her) hips she moved [lit. it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words), "Do not go" [see p. 52, l. 4], that friend was addressed with disdain; all that certainly had reference to me [or was directed at me]. Ah! (how) a lover discovers (what is) his own!' *Vikshitam* is here the past pass. part., and *snigdham* an adverb, S. *Avaruddhayā* or, according to some MSS., *uparuddhayā* = *kṛita-gamana-bādhayā* or *kṛita-gati-vyāghātayā*. *Matparāyaṇam* = *mad-vishayakam*, 'relating to me.' *Aho* here denotes wonder

विदूषकः ॥ तथा स्थित एव ॥

<sup>a</sup> भो वञ्चस्स । ए मे हत्या पसरन्ति । ता वाञ्छामेतेण  
जञ्जावीञ्चसि ।

राजा ।

कुतोऽयं गात्रोपघातः ।

विदूषकः ।

<sup>b</sup> कुदो किल सञ्चञ्छी आउलीकरिञ्च अस्सुकारणं  
पुञ्छेसि ।

<sup>a</sup> भो वयस्य । न मे हस्तौ प्रसरतः । तद्वाचामात्रेण जाण्यसे । <sup>b</sup> कुतः किल  
स्वयमद्विणी आकुलीकृत्याश्रुकारणं पुञ्छसि ।

(*āścārye*, K.) *Svatām*=*ātmiyatām* or *svakīyatām*, i.e. *mat-kṛitam sarvama-  
idam*, 'all that was done on my account.' Although her gestures ap-  
peared to be unfavourable, yet it was easy to refer them to myself  
(*ātma-vishayavāropa itī mantavyam*, K.)

<sup>1</sup> 'Still in the same position,' i.e. leaning on his stick, as if *anga-  
bhangā-vikala*, 'crippled by paralysis of his limbs.' See p. 62, l. 5.

<sup>2</sup> 'My hands are not capable of extension [lit. do not go forward],  
therefore by words merely are you wished victory [lit. you are made to  
be victorious],' i.e. I cannot greet you with the usual *anjali* or salutation  
made by joining the hands and applying them to the forehead; you must  
therefore be contented with the salutation *Jayatu* ! or *Vijayī bhava* !  
'This is the reading of two old MSS. [India Office, 1060; Bodleian, 233].  
The Calcutta ed., without the support of these MSS., adds *jayatu, jayatu  
bhavām*, 'let your Majesty be victorious.' This is sufficiently implied in  
*jāpyase*, which is not derived from *jap*, 'to repeat,' 'mutter,' but rather  
from the causal of *jī*, 'to conquer.' If from *jap* it could only mean 'you  
are caused to mutter,' whereas the sense of *jāpyase*, as the 2nd pers. sing.  
pres. pass. of the causal of *jī*, is quite suitable, and, moreover, conforms  
to the interpretation of K. (*vijayī bhava*), and to that of the Calcutta  
ed. (*jāyārho 'si*). Lassen considers Sanskrit *jāpyase*=Prākṛit *jaābāsi*,  
although, with Chézy, he refers it to *jap* (Institut. Ling. Prāk. p. 361).  
Most of the Deva-n. MSS. read *jābaissam* for *jāyayishyāmi*, 'I will  
cause to live,' 'I will wish life,' i.e. I will salute you with *śīraṃ jīva*,  
'long life to you !' Cf. p. 68, l. 9.

<sup>3</sup> 'Why indeed, having yourself troubled (my) eyes, do you inquire the

राजा ।

न खल्वगच्छामि । भिन्नार्थमभिधीयताम् ।

विदूषकः ।

<sup>a</sup> भो वयस्स । जं वेदसो खुज्जलीलं विडम्बेदि । तं किं  
अत्तणो पहावेण । एं एड्वेअस्स ।

राजा ।

नदीवेगस्तत्र कारणम् ।

विदूषकः ।

<sup>b</sup> ममवि भवं ।

<sup>a</sup> भो वयस्य । यद्वेतसः कुज्जलीलं विडम्बयति । तत्किमात्मनः प्रभावेण । ननु नदी-  
वेगस्य । <sup>b</sup> ममापि भवान् ।

cause of (my) tears!' Thus explained by S. *yathā ko 'pi kasya'cin netrayor anguly-ādikam praveśya pricchati bhavataś cakṣuṣhor āsru katham āyāti tathā tvam api*, 'you are like a person who, after thrusting a finger, &c., into the eyes of any one, asks, How does a tear come into your eyes?' The Vidūṣhaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

<sup>1</sup> *Bhinnārtham* = *sphuṭārtham*, 'clearly,' 'distinctly,' Ū.

<sup>2</sup> 'When the reed imitates the character [gait] of the Kubja (plant), is that by its own power; (or) is it not (by the force) of the current of the river?' *Vetasa*, a large reed or cane (*Calamus Rotang*) growing in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant (*Trapa Bispinosa*), called also *vāri-kubja* and *jala-kubja*. S. says it is sometimes called *kuvalaya*, but this is usually applied to a species of water-lily. He also mentions a reading *kuṇja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kuṇja* of the Deva-n. MSS. is to be referred, as (according to Vararuci ii. 33) *khuṇja* is Prākṛit for *kubja*. There is doubtless a double meaning in the word, but the first allusion is to the Kubja plant. To appreciate the Vidūṣhaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, we must bear in mind that his natural form was that of a lame, hump-backed man (see p. 59, n. 1).



राजा ।

कथमिव ।

विदूषकः ।

“ एवं राज्ञकज्जाणि उज्झिअ एअरिसे अमाणुससञ्चारे  
आउलप्पदेसे वणचरवृत्तिणा तुए होदव्वं । जं सच्चं पच्चहं  
सावदाणुसरणेहिं सङ्गोहिअसन्धिवन्धाणं मम गत्ताणं  
अणीसोमिह संवृत्तो । ता पसादइस्सं विसज्जिदुं मं एक्का-  
हमिप दाव विस्समिदुं ।

राजा ॥ स्वगतम् ॥

अयं चैवमाह । ममापि काश्यपसुतामनुस्मृत्य मृगया-  
विक्रवं चेतः । कुतः ।

न नमयितुमधिज्यमस्मि शक्तो

धनुरिदमाहितसायकं मृगेषु ।

“ एवं राजकार्याण्युज्झित्वैतादृशेऽमानुसञ्चार आकुलप्रदेशे वनचरवृत्तिना त्वया  
भवितव्यम् । यत्तत्त्वं प्रत्यहं श्वापदानुसरणैः सङ्गोभितसन्धिवन्धानां मम गात्राणामनी-  
शोऽस्मि संवृत्तः । तत्प्रसादयिष्ये विस्रष्टुं मामेकाहमपि तावद्विभ्रमितुम् ।

<sup>1</sup> ‘By you, having thus relinquished the affairs of the kingdom, it is to be lived as a forester [lit. it is to be existed by you having the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself’ (cf. p. 60, l. 5, with note 3). *A-mānusha-sañcāre*, lit. ‘untrodden by man,’ Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly ‘the ligament or tendon which binds the joints together.’ *Pra-sad* in causal *Ātm.* is ‘to beg a favour (*prasāda*) from any one.’

<sup>2</sup> *Vi-klava*, according to K. = *vi-hvala*, *parān-mukha*, ‘distracted,’ ‘averse,’ ‘turning from,’ ‘disinclined.’ Some read *nir-utsuka*, ‘in-different.’

सहवसतिमुपेत्य यैः प्रियायाः

कृत इव मुग्धविलोकितोपदेशः ॥ ३७ ॥

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥

<sup>a</sup> अक्षभवं किम्पि हिञ्जए करिञ्ज मन्तेदि । अरसे मए  
रुदिञ्जं आसिं ।

राजा ॥ सस्मितम् ॥

किमन्यत् । अनतिक्रमणीयं मे सुहृद्वाक्यमिति स्थितोऽस्मि ।

विदूषकः ।

<sup>b</sup> चिरं जीव । ॥ इति गन्तुमिच्छति ॥

राजा ।

वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विष्पकः ।

० आणवेद् भवं ।

<sup>a</sup> अन्नभवान्किमपि हृदये कृत्वा मन्त्रयते । अरण्ये मया रुदितमासीत् । <sup>b</sup> चिरं जीव । <sup>c</sup> आज्ञापयतु भवान् ।

<sup>1</sup> 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhi-jya*, see p. 9, n. 2. *Āhita-sāyaka*=*arpita-sāyaka*, S. *Upetya*, lit. 'having undergone' (= *prāpya*, S.); hence *upeta*, 'possessed of.'

<sup>2</sup> Compare the same expression, p. 42, l. 2, with note.

\* 'By me a cry has been made in the wilderness,' i. e. I have spoken in vain, no one listens (*ko 'pi na śrīṇoti*, Ū). A kind of proverbial phrase; cf. *aham idaṃ sūnye raumi, kiṃ na śrīṇoshi me*, *Mahā-bh.* i. 3022; also *Amaru-śataka*, 76.

4 'What else (ought I to have in my mind)! The words of a friend ought not to be disregarded by me; so (thinking to myself) I stand here.' Understand *hṛidaye kartavyam* after *kim anyat*; and *hṛidaye kṛtvā* after *iti*.

Verse 37. **PUSHPITĀGRĀ**, in which each half-verse is alike. See verse 32.

FIRST AND THIRD QUARTER-VERSE.

SECOND AND FOURTH QUARTER-VERSE.

V V V V V - U - U ~ ~ || U U U U - U U - U ~ U -

राजा ।

विश्रान्तेन भवता ममाथेकस्मिन्ननायासे कर्मणि सहायेन  
भवितव्यम् ।

विदूषकः ।

<sup>a</sup> किं मोदन्नखज्जिआए ।

राजा ।

यत्र वक्ष्यामि ।

विदूषकः ।

<sup>b</sup> गहीदो खणो ।

राजा ।

कः कोऽत्र भोः ।

दौवारिकः ॥ प्रविश्य ॥

<sup>c</sup> आणवेदु भट्टा ।

राजा ।

रैवतक । सेनापतिस्त्वावदाहूयताम् ।

<sup>a</sup> किं मोदकखादिकायाम् ।<sup>b</sup> गृहीतः दणः ।<sup>c</sup> आज्ञापयतु भर्ता ।

<sup>1</sup> 'Is it in eating sweetmeats (that you require my assistance)?' The Calcutta ed. and my own Bombay MS. read *khañjāe*, which might equally stand for the Sanskrit *khādikāyām*, but the above is the reading of the oldest MSS. *Khādikāyām* is given on the authority of Ā. and the Bodleian MS. (233). According to Pāṇ. iii. 3, 108, Vārt. i. *khādikā* is an admissible form.

<sup>2</sup> Lit. 'the opportunity is taken,' i.e. now is a good opportunity; now is the time; I am all attention (*avadhānam kṛitam*, Ā.); I have nothing else to do but to listen. *Kṣhāṇa* may mean *nirvyāpāra-sthiti* or *vyāpārāntara-rahita-sthiti*, 'the state of having no other occupation,' i.e. leisure, opportunity (see *Amara-kośa*). The above is the reading of the oldest MS. and of Kāṭavema. S. has *grihītaḥ prañayaḥ*, and the Deva-n. MSS. *sugrihīta ayaṁ janaḥ*.

<sup>3</sup> Cf. the Hindūstānī کوی هي.

<sup>4</sup> Sāṅkara quotes an aphorism of Bharata, as follows: 'A universal monarch is to be addressed by his attendants with the title of *bhoṭṭa* (= *bhartā*).' See *Sāhit.-d.* p. 178. K. remarks that only inferior attendants ought to use this title; the others, *svāmin* or *deva*.

दौवारिकः ।

<sup>a</sup> तह । ॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ॥ <sup>b</sup> एसो अखा-  
वणुक्कणो भट्टा इदो दिखदिट्ठी एव चिट्ठदि । उवसम्पदु  
अज्जी ।

सेनापतिः ॥ राजानमवलोक्य ॥

दृष्टदोषापि स्वामिनि मृगया केवलं गुण एव संवृत्ता ।  
तथा हि देवः

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं  
रविकिरणसहिष्णु क्लेशलेशैरभिन्नम् ।  
अपचितमपि गात्रं व्यायतत्वादलस्यं  
गिरिचर इव नागः प्राणसारं विभर्ति ॥३८॥

<sup>a</sup> तथा । <sup>b</sup> एष आज्ञापनोक्कणो भेततो दत्तदृष्टिरेव तिष्ठति । उपसर्पन्वार्यः ।

<sup>1</sup> 'There stands his Majesty eager to give (some) order, casting a look in this direction.' *Utkanṭha*=*udgrīva*, 'having the neck erect with expectation,' K. Here *utkanṭha*=*udyata*, 'ready,' 'on the point of.'

<sup>2</sup> 'Though observed to have evil effects [or regarded as a vice], the chase has proved only an advantage [or is only a merit] in our master.' See p. 71, n. 5 at end. One MS. reads *adṛiṣṭa-doshāpi*, 'certainly hunting shews no ill effects in our master.'

<sup>3</sup> 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected by the slightest fatigue [or not weakened one atom by the toils of the chase], though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Ā-sphālana*=*karṣaṇa*, 'rubbing,' 'drawing;' the idea generally implied is that of moving or flapping backwards and forwards. *Pūrva*=*pūrva-bhāga*. *Kleśa-leśair*, so read S. and the India Office MS. 1060. K. passes it over. The others read *sveda-leśair*, but *sveda* was probably accidentally written for *kheda*, the synonym for *kleśa*. *Vyāyatatvāt*=*kṛita-vyāyāmatvāt* (Ā.) and *dṛiḍhatvāt* (K.) It is the state produced

Verse 38. MĀLINĪ or MĀNINĪ (a variety of *ATI-ŚAKYARĪ*). See verses 10, 19, 20.

॥ उपेक्ष ॥ जयतु स्वामी । गृहीतश्चापदमरणयम् । किमिति  
स्योयते ।

रुजा ।

मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माठयेनं ।

हेमापतिः ॥ जनान्तिक्कम् ॥

सखे । स्थिरप्रतिबन्धो भव । अहं तावत्स्वामिनश्चित्तवृत्ति-  
मनुवर्तिष्ये । ॥ प्रकाशम् ॥ प्रलपत्येष वैधेयः । ननु प्रभुरेव  
निदर्शनम् । पश्यतु देवः ।

मेदन्धेदकृणोदरं लघु भवत्युत्थानयोग्यं वपुः

सत्त्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः ।

उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले

सिथैव व्यसनं वदन्ति मृगयामीदृग्विनोदः कुतः ॥३९॥

by *vyāyama*, 'athletic and manly exercise of the muscles of the body.'  
*A-lakshya* = *na vibhārya*, 'imperceptible.' Compare Act VI. ver. 138,  
*lākṣyaṃ 'pi nālakṣyate*, and Act VII. ver. 174, *avastirṇo 'pi na lakṣyate*;  
also Hitop. I. 2631, *kāyaḥ lākṣyamāṇo na lakṣyate*. *Prāṇa-sāra*, 'whose  
whole essence or substance consists of life and spirit' (cf. *vajra-sāra*,  
ver. 10). *Bīkharī*, see p. 24, n. 1.

‘The forest has its beasts of prey tracked, why then is it stayed?’  
i.e. why do you delay? The first clause is the reading of the Deva-n.  
MSS.; the second is that of the oldest MS. (I. O. 1060), supported by K.  
*Kimbi*, cf. Hitop. I. 2618; Gita-g. ix. 7. *Grikṣita* = *jrṇāta*, ‘found out,’  
‘discovered.’ The Beng. MSS. insert *prāsāra-sūcīta*, ‘indicated by their  
tracks,’ after *grikṣita*.

<sup>1</sup> *Mōḥharya* (in the Beng. MSS. *Mōḥharya*) is the Vidūshaka's name.

<sup>2</sup> ‘Be firm in your opposition,’ ‘persevere in throwing obstacles in  
his way.’

<sup>3</sup> *Pra-lap* = *yaśvrā tadvrā bhāṣā*, ‘to talk nonsense,’ ‘to talk idly.’  
*Vaidharya* = *mūrkha*, ‘a fool,’ ‘blockhead.’

<sup>4</sup> ‘The body (of the hunter) having the waist attenuated by the re-  
moval of fat becomes light (and) fit for exertion; moreover the spirit of

Verse 39. ŚĪLĀLA-VĪRĪḤĪTA (a variety of *ĀNDRAKA*). See verses 14, 30, 36.

विदूषकः ॥ सरोपम् ॥

“अवेहि रे उच्छाहहेतुः । अन्नभवं पकिदिं आपसो । तुमं  
दाव अडवीदो अडविं आहिराडन्तो एरणसिआलोलु-  
बस्स जिस्सरिच्छस्स कस्सवि मुहे पडिस्ससि ।

राजा ।

भद्र सेनापते । आश्रमसन्निकृष्टस्थिताः स्मः । अतस्ते वचो  
नाभिनुद्दामि । अद्य तावत्

अवेहि रे उत्साहहेतुक । अन्नभवान्प्रकृतिमापन्नः । त्वं तावदटव्या अटवीमाहिराडन्न-  
रनासिकालोलुपस्य जीर्णैर्ह्यस्य कस्यापि मुखे पतिष्यसि ।

living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice; where (is) there such a recreation as this? *Medas*, ‘adepts or fat,’ = *sthaulya-janaka-dhātu*, ‘a secretion causing fatness,’ K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly (*udara*); hence the flesh is called *medas-krit*, ‘the maker of adepts.’ *Āheda* = *nāśa*, ‘destruction,’ ‘removal,’ ‘reduction’ (cf. *gharma-tāheda*, ‘the cessation of the heat,’ Vikram., Act IV). *Uttāna-yogyam*, the Beng. MSS. read *utsāha-yogyam*, but *utsāha* is merely a synonym for *utthāna*, which is applied to any kind of manly exertion. K. says it here refers especially to the act of mounting on horse-back. *Sattvānām*, i. e. *jantūnām* *siṅhādīnām*, ‘of animals such as lions, &c.’ *Sattva* may include both the hunters and the hunted. *Vikṛitimat*, ‘affected with *vikṛiti* or *vikāra*,’ i. e. any emotion which causes a change from the *prakṛiti*, or ‘natural and quiescent state of the mind’ (*parityakta-prakṛitikam*, K.); see p. 38, n. 2. *Bhaya-krodhayoḥ* (*satoḥ*) = *bhaye krodhe* *éa*. *Utkarsha* = *pratishṭhā*, ‘fame,’ ‘honour,’ S. *Vyasanam*, see Manu vii. 47, 50, where hunting is designated as one of the ten vices (*vyasanāni*) of kings, and is, moreover, included amongst the four most pernicious (*kashṭatama*).

<sup>1</sup> *Utsāha-hetuka*, ‘one who encourages or incites to exertion;’ opposed to *utsāha-bhanga-kara*, ‘one who damps another’s zeal,’ Hitop. l. 1987.

<sup>2</sup> ‘His Majesty has returned to his natural state [i. e. is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.’ *Prakṛiti*, ‘the natural, quiescent state of the soul,’ as

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं  
 छायाबद्धकदम्बकं मृगकुलं रोमन्धमभ्यस्यतु ।  
 विश्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले  
 विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्वनुः ॥४०॥

opposed to *vikṛiti*; see above. *Āhinḍan*, see p. 60, l. 2; Daśa-kumāra-  
 cārita, p. 151, l. 6, says, *bhallūkā manushyāṇāṃ nāsikāṃ grīhṇanti*, 'bears  
 seize the human nose.' The Beng. read *śṛigāla-mṛiga-lolupasya*, 'eager  
 after a jackal or deer.' *Ricthassa* is Prākṛit for *rikshasya*, Vararuči  
 iii. 30.

<sup>1</sup> 'Let the buffaloes agitate-by-their-plunges the water of the tanks,  
 repeatedly struck with their horns; let the herd of deer, forming groups  
 under the shade, busy themselves in rumination; let the bruising of the  
 Mustā grass be made in (undisturbed) confidence by the lines [herds] of  
 boars in the pool; and let this my bow, having-the-fastening-of-its-string-  
 loose, get repose.' *Gāhantām=lolayantu*, 'let them agitate, stir,' K.,  
 hence *lulāpa* is one of the names for a buffalo. *Gāh*, properly, 'to plunge  
 into,' 'plunge about in.' *Nipāna=āhāva*, 'a reservoir or trough near a  
 well' (*upakūpa*). *Romantha=adhara-tālana*, 'the moving of the lower  
 lip or lower jaw,' K., and *bhuktasya punar ākṛishya* or *udgīrya cārvaṇam*,  
 'the chewing of what has been eaten after drawing or vomiting it up  
 again,' i. e. 'chewing the cud,' S., Ā. *Abhyasyatu=paunahpunyena*  
*karotu*, 'perform again and again,' Ā. *Tatibhik=yūthaiḥ*, 'by herds.'  
 The Beng. read *varāha-patibhir*, 'by the chiefs of the boars.' There is no  
 difficulty in *tatibhir*; many herds of animals form lines or tracks in  
 moving from one place to another, or in grazing. *Mustā*, a sort of  
 fragrant grass (*Cyperus Rotundus*) eaten by swine, which are hence  
 called *mustāda*. *Kshati=vidāraṇa*, 'tearing,' 'uprooting,' K.; =*luṇṭhana*,  
 'rolling,' S. The grass would probably be bruised by their trampling  
 and rolling on it, as well as by their eating it. *Śīthila-nyā-bandha=*  
*avaropita-guṇa*. S. and Ā. observe that the above verse furnishes an  
 example of the figure called *Jāti* or *Svabhāvokti*, i. e. a description of  
 living objects by circumstances or acts suited to their character. They  
 also notice the change of construction from the nom. to the instr. in the  
 third line, and its resumption in the fourth.

Verse 40. ŚĀRDŪLA-VIKRĪPITA (a variety of ATIDHṚITI). See verses 14, 30, 36, 39.

सेनापतिः ।

यत्प्रभविष्णवे रोचते ।

राजा ।

तेन हि निवर्तय पूर्वगतान्वनग्राहिणः । यथा न मे सैनिकास्तपोवनमुपरुन्धन्ति । तथा निषेद्धव्याः । पश्य ।

शमप्रधानेषु तपोधनेषु

गूढं हि दाहात्मकमस्ति तेजः ।

स्पर्शानुकूला इव सूर्यकान्ता-

स्तदन्यतेजोऽभिभवाद्भ्रमन्ति ॥४१॥

सेनापतिः ।

यदाज्ञापयति स्वामी ।

<sup>1</sup> *Prabhaviṣṇu*, 'the mighty one,' equivalent to our expression 'your Majesty.'

<sup>2</sup> *Vana-grāhīṇaḥ* = *vanāvarodhakān*, see p. 61, n. 1.

<sup>3</sup> 'In ascetics with whom quietism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces,' i. e. the inhabitants of this hermitage, however passionless they may be, and however kind when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them; as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Sama-pradhāneshu*, 'in whom stoicism or self-control is everything;' who regard exemption from all passion and feeling as the *summum bonum*. *Sūrya-kānta*, lit. 'beloved by the sun;' also called *sūrya-maṇi*, 'the sun-gem,' and *dīptopala*, 'shining stone,' a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *candra-kānta*,

Verse 41. *UPAJĀTI* or *ĀKHYĀNAKĪ* (a variety of *TRISHṬUBH*), each quarter-verse being either *Upeṇdra-rajārū* or *Indra-rajārū*, the former only differing from the latter in the first syllable.



विदूषकः ।

<sup>a</sup> गच्छ भो दासीएपुत्र । धंसिदो दे उच्छाहवृत्तन्तो ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥

अपनयन्तु भवन्त्यो मृगयावेषम् । रैवतक । त्वमपि स्वं  
नियोगमशून्यं कुरु ।

परिजनः ।

<sup>b</sup> जं देवो आणवेदि । ॥ इति निष्क्रान्तः ॥

<sup>a</sup> गच्छ भो दास्याःपुत्र । धंसितस्त उच्छाहवृत्तान्तः ।

<sup>b</sup> यद्देव आज्ञापयति ।

‘moon-beloved,’ or *candra-maṇi*, ‘moon-gem.’ It may be gathered from this passage that its properties resembled those of a glass lens, which instrument may possibly have been known to the Hīndūs at the time when this play was written. The following parallel sentiment is from *Bhartṛi-h.* ii. 30: *Yad acetano 'pi pādaiḥ spriṣṭaḥ prajcalati savitur atikāntaḥ, tat tejasvī puruṣaḥ para-kṛita-nikṛitoṃ katham saḥate*, ‘since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?’ *Abhi-bhava=tiras-kōsa*, ‘insult,’ K. The sun’s rays, disturbing the natural state of the stone, are compared to the hunter’s disturbing the hermitage and provoking its inhabitants. *Vamanti*, so read all the Deva-n. MSS. and K. The Beng. have *sparsānvukūlā api sūrya-kāntās, te hy anya-tejo-bhībhavūl dahanti*, ‘although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.’

<sup>1</sup> This is inserted on the authority of *Kāṭyaveṃa* and one MS. (India Office, 2696). The Beng. read *bho viśāha-hetvika nishkrama*.

<sup>2</sup> ‘Your arguments for exertion (in the chase) have fallen (to the ground),’ i. e. all that you have alleged in praise of hunting, with the view of rousing the king’s ardour, has been in vain.

<sup>3</sup> Some read *bhavanto*; but the fem. *bharatyō* (supported by K.) seems more correct, as the female attendants, called *Yavanī*, are intended. See p. 62, n. 2, in the middle.

<sup>4</sup> ‘Fulfil your office (of door-keeper),’ i. e. *dvāra-stho bhava*, ‘stand at the door,’ Ū.

विदूषकः ।

<sup>a</sup> किंदं भवदा दाणिं णिम्मच्छि<sup>1</sup>अं । सम्पदं इमस्सिं पा-  
दवच्छाआविरइदविदाणसणाहे सिल्लाअले उवविसदु  
भवं । जाव अहम्पि सुहासीणो होमि ।

राजा ।

गच्छांयतः ।

विदूषकः ।

<sup>b</sup> एदु भवं । ॥ उभौ परिक्रम्योपविष्टौ ॥

राजा ।

माठय्य । अनवाप्नचक्षुःफलोऽसि । येन त्वया द्रष्टव्यानां  
परं न दृष्टम् ।

विदूषकः ।

<sup>c</sup> णं भवं अगगदो मे वट्टदि ।

<sup>a</sup> कृतं भवतेदानीं निर्मक्षिकम् । साम्प्रतमस्मिन्पादपच्छायाविरचितवितानसनाये  
शिलातल उपविशतु भवान् । यावदहमपि सुखासीनो भवामि । <sup>b</sup> एतु भवान् ।

<sup>c</sup> ननु भवानग्रतो मे वर्तते ।

<sup>1</sup> ' (The place) has now been made clear of flies by your Majesty,' i. e. we are now left alone, and no one can interrupt us. *Nir-makshikam* = *nir-janam*, 'free from people,' S., Ā. According to Pāṇ. ii. 1, 6, *nir-makshikam* is an Avyayibhāva compound, but it is here used adjectively. The Prākṛit conforms to Vararuci iii. 30. The phrase occurs again in the beginning of Act VI. Has *makshika* here at all the sense of the French *mouchard*, 'a spy,' which is derived from *mouche*, 'a fly?'

<sup>2</sup> 'On this stone-seat, furnished with a canopy,' &c. See p. 26, n. 3.

<sup>3</sup> Lit. 'thou hast not obtained the fruit [benefit] of thy eyes, since the best of things worthy to be seen has not been seen by thee,' i. e. until you have seen *Śakuntalā*, you may consider your eyes as barren, and created in vain; when they have fallen upon this object, they may then be said to have yielded some fruit. So in *Vikram.*, Act I, the king, speaking of *Urvaśī*, says, *yasya netrayor abandhyayoh* (not barren) *pathi sthitā tvam*. Cf. also *Gīta-g.* ix. 6, *Harim avalokaya saphalaya nayane*, 'look upon Hari (and) make thy eyes fruitful.'

राजा ।

सर्वः कान्तमात्मीयं पश्यति । अहं तु तामेवाश्रमलला-  
मभूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः ॥ स्वगतम् ॥

<sup>a</sup> होदु । से अवसरं ए दाइस्सं । ॥ प्रकाशम् ॥ <sup>b</sup> भो वञ्जस्स ।  
जइ सा तवस्सिकणआ अणव्भत्थणीआ । ता किं ताए  
दिदुआए ।

राजा ।

सखे । न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते ।

<sup>a</sup> भवतु । अस्यावसरं न दास्यामि ।  
कान्मर्थनीया । तदा किं तया दृष्टया ।

<sup>b</sup> भो वयस्य । यदि सा तपस्विकन्य-

<sup>1</sup> 'Every one regards his own as beautiful ; but I speak in reference to that same Śakuntalā who is the ornament of the hermitage.' *Ātmīyam* is given in one Bombay MS. (India Office, 1858), and is supported by K. *Lalāma=alamkāra*. *Adhikṛitya*, see p. 6, n. 2. Cf. *mudrām adhi-kritya bravīmi*, *Mālavik.* p. 49, l. 11; also *Raghu-v.* xi. 62; *Kumāra-s.* iv. 38.

<sup>2</sup> 'I will not give him an opportunity (of speaking about her).' *Se=asya* or *asyāḥ*; K. here interprets it by the former. *Avasara=vāg-avasara*. 'I will not hold a conversation with him respecting Śakuntalā,' S'.

<sup>3</sup> 'If she be a hermit's daughter, she is not (fit) to be wooed (by you); what (good) then (is to be got) by her seen?' This reading is adopted from the Beng. MSS.

<sup>4</sup> 'The heart of the descendants of Puru does not engage in (the pursuit of) a forbidden object,' see p. 31, n. 1. The Beng. and two Deva-n. MSS. (India Office, 2696, and my own) insert the following curious verse before the above sentence: *Mūrkhā, Nirākṛita-nimeshābhīr netra-punktibhīr unmuḥkaḥ Navām indu-kalām lokāḥ kena bhāvena paśyati*, 'O fool! with what feeling [or sentiment] do people look at a new digit of the moon, turning up their faces with a row of eyes free from winking?'

सुरयुवतिसम्भवं किल मुनेरपत्यं तदुज्झिताधिगतम् ।  
अर्कस्योपरि शिथिलं व्युतमिव नवमल्लिकाकुसुमम् ॥४२॥

विदूषकः ॥ विहस्य ॥

जह कस्सवि पिण्डखज्जुरेहिं उब्बेजिदस्स तिन्तिडिआए  
अहिलासो भवे । तह अन्नेउरइत्थिआरअणपरिभाविनो  
भवदो इअं अभत्थणा ।

यथा कस्यापि पिण्डखज्जुरैरुब्बेजितस्य तिन्तिडिकायामभिलाषो भवेत् । तथान्नःपुर-  
स्त्रीरूपपरिभाविनो भवत इयमभ्यर्चना ।

1 ' (Although the reputed) offspring of the sage, she is really sprung from a celestial nymph, (and was) found (by him when) deserted by her; like a severed flower of the Nava-mallikā fallen on the sun-plant.' The Nava-mallikā (p. 22, n. 1) is a delicate and tender plant (*atikomala-pushpa-bheda*, Ć.) which, as a creeper, depends on some other tree for support; the *arka*, *Asclepias*, or *Calotropis Gigantea*, is a large and vigorous one (see Sir W. Jones, vol. v. p. 102); hence the former is compared to *Sakuntalā*, the latter to the sage *Kapra*. S. explains *arkopari* by *raver upari*, 'upon the sun;' but hints that some interpret *arka* by *arka-pushpa*. *Sura-yuvati*, see p. 44, n. 2. According to K., *kila* is used *vārtāyām*, 'it is reported;' but S. interprets it by *niścitam*, 'certainly.' *Īthilam* = *vṛntāc ēyutam*, 'fallen from the stalk,' Ć. The correspondence of the words in the first line with those in the second is noticeable; *sura-yuvati* with *nava-mallikā*, *muni* with *arka*, *apatya* with *kusuma*, *ujjhita* with *īthila*, *adhigata* with *ēyuta*.

2 'Just as to any one [lit. of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your Majesty (for *Sakuntalā*), slighting the jewels of women in (your own) inner apartments.' *Piṇḍa-kharjūra*, 'a kind of *Kharjūra*, or date tree,' here probably used for the fruit, and therefore in the neuter. *Tintiḍikā* or *tintiḍi*, 'the tamarind tree.' *Udvejitaḥ* = *vaimanasyam prāpitaḥ*, 'brought to a change of mind or feeling.' *Itthiā*, *itthikā*, and *itthī* are *Prākṛit* equivalents for *strī*. See Lassen's *Instit. Prāk.* p. 182, note.

Verse 42. ĀRYĀ or GĀTHĀ. See verse 2.

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- - | - ॐ ॐ | ॐ ॐ - || ॐ ॐ ॐ ॐ | ॐ ॐ - | ॐ | - ॐ ॐ | -

राजा ।

न तावदेनां पश्यसि । येनैवमवादीः ।

विदूषकः ।

१ तंखु रमणिज्जं । जं भवदोवि विम्व्हञ्जं उप्पादेदि ।

राजा ।

वयस्य । किं वहुना ।

चित्रे निवेश्य परिकल्पितसंस्वयोगा

रूपोच्चयेन मनसा विधिना कृता नु ।

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे

धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥४३॥

२ तंखु रमणीयम् । यद्वचतोऽपि विस्मयमुत्पादयति ।

<sup>1</sup> 'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture, or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms? She appears to me like a matchless [the last] creation of the loveliest of women [or like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person,' i.e. whatever was the method of her creation, whether she was formed by the divine power of Brahmā by first painting a faultless figure and then breathing into it the principle of life, or by the mind by collecting into one ideal model a combination of various exquisite forms, it is clear that she is an unequalled beauty (or, she appears to me as another creation of the goddess Lakṣmī). *Strī-ratna* is explained by S. and Ā. to mean 'Lakṣmī'; but it may be referred to the *untahpura-strī-ratna* mentioned before, as *aparā*=*apūrva*, 'matchless,' 'peerless,' 'without a fellow;' *na vidyate parā*, K. and S. *Ātre*=*ālekhye*. *Nivesya*=*vinayasya*, 'having placed, fixed, committed.' *Parikalpita*=*sampādita* or *sampanna*, 'endowed with,' 'provided with,' K. *Yoga*, at the end of a compound, is often used in a vague manner; *sattva-yoga* may mean 'a combination of the various properties of being and life.' K. refers to verse 146, beginning *Yad yat sādhu na ātre syāt*, which asserts that the figure of Sakuntalā

विदूषकः ।

“जइ एवम् । पञ्चादेसो दाणिं रूबवदीणिं ।

राजा ।

इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयमलूनं करुहै-

रनाविडं रत्नं, मधु नवमनास्वादितरसम् ।

अखण्डं पुण्यानां फलमिव च तद्रूपमनघं

न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥४४॥

<sup>a</sup> यद्येवम् । प्रत्यादेश इदानीं रूपवतीनाम् ।

was faultless. *Rūpoḍāya* = *(andrādy-upamāna-vastu-samuḍāya)*, i. e. collecting together such models of beauty as the moon, &c., for the purpose of forming one ideal perfect form, by a selection from each, K. *Manasā kṛi*, or *kṛip*, ‘to form by means of the mind,’ hence often simply, ‘to imagine;’ and hence, *mano-kalpita*, ‘an idea.’ There may be an allusion here to the mind-born sons of Brahmā. *Vidhinā* = *vidhātṛā*. K. observes that, being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind. *Strī-ratna* = *strī-śreṣṭha*, Ū. *Jātan jātan yad utkrishṭam taddhi ratnam praśakshate*, ‘whatever is best of its kind that indeed they call *ratna* (a gem),’ Ū. The connection of *anuvīntya* with the dative case *me* is unusual, but not without precedent. The Beng. MSS. read *ētte* for *ēitre*.

<sup>1</sup> ‘The supplanter.’ The verb *praty-ā-diś* = *nir-ā-kṛi*, ‘to reject,’ ‘remove,’ ‘set aside,’ and *pratyādeśa*, ‘rejection,’ is here used for ‘the cause of rejection,’ i. e. anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayā nija-saundarya-mahimnā ’nya-rūpavati-rūpaṃ khanditam*, S. So also, in the beginning of Vikram., *Urvaśi* is called *pratyādeśo rūpa-garvitāyāḥ śrī-gauryaḥ*.

<sup>2</sup> ‘That faultless form (is) a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [complete] reward of meri-

विदूषकः ।

<sup>a</sup> तेण हि लहु परिचाअदु णं भवं । मा कस्सवि तवस्सि-  
णो इङ्गुदीतेल्लचिक्कणसीसस्स हत्थे पडिस्सदि ।

राजा ।

<sup>परवती</sup> परवती खलु तत्रभवती । न च सन्निहितोऽत्र गुरुजनः ।

विदूषकः ।

<sup>b</sup> अध भवन्तं अन्तरेण कीदिसो से दिट्ठिराओ ।

<sup>a</sup> तेन हि लघु परिचायतामेनां भवान् । मा कस्यापि तपस्विन इङ्गुदीतैलचिक्कण-  
शीर्षस्य हस्ते पतिष्यति । <sup>b</sup> अथ भवन्तमन्तरेण कीदृशोऽस्या दृष्टिरागः ।

torious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort; i. e. I know not whom Destiny intends to be the enjoyer of her beauty. *A-lūna* = *sākhāvasthita*, 'still remaining on the branch.' *An-āviddha* = *a-samutkīrṇa*, 'unperforated,' K. (cf. Raghu-v. i. 4, *maṇau vajra-samutkīrṇe sūtrasya gatiḥ*, 'the entrance of a thread into a gem perforated by the adamant'). The Beng. MSS. read *an-āmuktam* = *a-parilātam*, *ākuraḍ ānīta-mātram*, 'not yet put on,' 'only just drawn from the mine,' S'. *Phalam puṇyānām*, i. e. the fruit of many virtuous acts in various former births come to its maturity (*pari-ṇatī-bhūtam*), S'. *A-khaṇḍa* = *sam-pūrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births are sometimes not fully enjoyed; but sometimes they are perfected. Similarly the form of Śakuntalā is *an-agma*, 'faultless' (= *pratyavūya-hetu-rahita*, K.) *Iha*, i. e. *asmīn rūpa-vishaye*, 'with reference to this form,' K. *Samupasthāsyati* = *samprāpsyati*, 'will attain,' 'arrive at.' This verse is an example of the figure called Rūpaka, see Indian Wisdom, p. 455.

<sup>1</sup> 'Therefore let your Highness quickly rescue her, lest she fall into the hands of some wretched rustic, whose head is greasy with oil of Ingudi.' *Ingudī*, see p. 18, n. 1. *Mā* = *yathā na*, K.

<sup>2</sup> 'Towards your Highness what kind of feeling (was displayed) by her eyes?' *Atha* is used in asking a question, S'. *Bhavantam antareṇa* = *bhavan-nimittam*, Ā.; = *bhavan-madhye*, S'. The same expression occurs in Vikram., Act III, where the interpretation given is *bhavantam uddīśya*, i. e. 'with regard to you.' *Antareṇa* (similarly used in Mālavik. p. 5, l. 3) governs an acc. case, by Pāṇ. ii. 3, 4. *Drishṭi-rāga* = *śakshuḥ-prīti*, 'the love of the eyes,' K. So read the Deva-n. MSS., supported by K. and S'; but the Beng. read *ēitta-rāga*.

राजा ।

निसर्गादेवाप्रगल्भस्तपस्विकन्याजनः । तथापि तु  
अभिमुखे मयि संहतमीक्षितं  
हसितमन्यनिमित्तकृतोदयम् ।  
विनयवारितवृत्तिरतस्तया  
न विवृतो मदनी न च संवृतः ॥४५॥

विदूषकः ।

"शङ्कषु दिद्रुमेक्षस्स तुह अङ्गं आरोहंदि ।

राजा ।

मिथःप्रस्थाने पुनः शालीनतयापि ममाविष्कृतो भाव-  
स्तत्रभवत्या । तथा हि  
दर्भाङ्कुरेण चरणः क्षत इत्यकार्षे  
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।

<sup>n</sup> ननु खलु दृष्टमात्रस्य तवाङ्गमारोहति ।

<sup>1</sup> 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anyā-nimitta*, i. e. some other cause than love, which was the true one (*abhilāsha-vyatirikta*, K.) 'By this her love was concealed,' K. The Beng. have *kathodayam*. *Vinaya-vārita-vṛttir* is to be taken with *madano*, K. Cf. p. 52, n. 1.

<sup>2</sup> 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i. e. do you expect to gain her all at once, without some effort?

<sup>3</sup> 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakṣībhyām* before *mithaḥ* is not supported by the commentators or best MSS.

Verse 45. DRUTA-VILAMBITA (a variety of JAGATI), containing twelve syllables to the Pāda or quarter-verse, each Pāda being alike.

— — — — — — — — — —



आसीद्विवृत्तवदना च विमोचयन्ती

शाखासु वल्कलमसक्तमपि दुमाणाम् ॥ ४६ ॥

विदूषकः ।

<sup>a</sup> तेण हि गहीदपाहेओ होहि । किदं तुए उववणं तवो-  
वणंति पेक्खामि ।

राजा ।

सखे । तपस्विभिः कैश्चित्परिज्ञातोऽस्मि । चिन्तय तावत्  
केनापदेशेन पुनराश्रमपदं गच्छामः ।

विदूषकः ।

<sup>b</sup> को अवरो अवदेसो । णं भवं राआ ।

राजा ।

ततः किम् ।

<sup>a</sup> तेन हि गृहीतपायेयो भव । कृतं त्वयोपचरनं तपोवनमिति प्रेष्टे । <sup>b</sup> कोऽप-  
रोऽपदेशः । ननु भवान् राजा ।

<sup>1</sup> 'For, having proceeded only a few steps, (that) slim one stopped without any (real) occasion, saying, "My foot is hurt by a blade of Kuśa-grass" [p. 57, l. 16]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhāṅkureṇa*, see p. 57, n. 5; p. 19, n. 1. *Ākāṇḍe*=*ākasmāt*, K.; =*animittam*, S.; =*anavasaram*, C. One sense of *kāṇḍa* is 'occasion,' 'opportunity.' *Vivṛitta-vadanā*, i. e. *mad-avalokanāya*, 'for a look at me,' S. This verse is an example of the *Samādhi Alankāra*, S.

<sup>2</sup> 'Therefore be provided with a stock of provender; I perceive that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Gṛihīta-pāṭheya*, 'one who has provided himself with provender or the necessities for a lengthened stay from home.' According to K.=*sannadha*, 'equipped,' 'prepared,' i. e. for rambling in the precincts of the hermitage. The *Vidūshaka* is characteristically anxious about the provisions.

<sup>3</sup> 'And what of that?'

विदूषकः ।

<sup>a</sup> गीवारच्छट्भाञ्चं अम्हाणं उबहरन्तुति ।

राजा ।

मूर्ख । अन्यमेव भागधेयमेते तपस्विनो निर्वपन्ति । यो  
रत्नराशीनपि विहायाभिर्नन्दते । पश्य ।

यदुत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत्फलम् ।

तपःषड्भागमक्षय्यं दद्यात्परायका हि नः ॥४७॥

नेपथ्ये ।

हन्त सिद्धायौ स्वः ।

राजा ॥ कर्णे दत्त्वा ॥

अये धीरप्रशान्तस्वरैस्तपस्विभिर्भविष्यत्यम् ।

<sup>a</sup> नीवारषड्भागमस्माकमुपहरन्ति ।

<sup>1</sup> A king might take a sixth part of liquids, flowers, roots, fruit, grass, &c.; but, even though dying with want, he was not to receive any tax from a Brāhman learned in the Vedas (Manu vii. 131-133). See Indian Wisdom, pp. 264, 265.

<sup>2</sup> 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in], i. e. which is welcomed more than heaps of jewels. This reading of the oldest Beng. MSS. seems preferable to that of the Deva-n. *anyad bhāgadheyam eteshām rakshaṇe nipatati*, 'another tribute accrues (to me) for their protection.' *Bhāga-dheya* in this sense is masculine, according to Amara-k. S. and some of the Beng. have *punya* for *anya*.

<sup>3</sup> 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Varṇebhyaḥ*, i. e. the four classes of Brāhmanas, Kshatriyas, Vaiśyas, and Sūdras, according to K., S., and Ā. Hence it would appear that the Brāhmanas were liable to some kind of tribute as well as the other classes, though Manu exempts them. The Beng. have *dhanam* for *phalam*. *Dadati*, third person plural (see Gram. 331. Obs.)

<sup>4</sup> 'We have accomplished our object,' i. e. in gaining an audience of the king, S. *Hanta*, an exclamation of pleasure, S.

<sup>5</sup> 'Oh! it is to be by the hermits, [it must surely be the hermits] who

दौवारिकः ॥ प्रविश्य ॥

<sup>a</sup> जेदु जेदु भट्टा । एदे दुवे इसिकुमारआ पडिहारभूमिं  
उबट्टिदा ।

राजा ।

तेन ह्यविलम्बितं प्रवेश्य तौ ।

दौवारिकः ।

<sup>b</sup> एसो पवेसेमिं । ॥ इति निष्क्रम्य । क्षुपिकुमाराभ्यां सह प्रविश्य ॥

<sup>c</sup> इदो इदो भवन्ता ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः ।

अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुषः । अथवा  
उपपन्नमेतदस्मिन्नृषिकल्पे राजनि । कुतः ।

अध्याक्रान्ता वसतिरमुनायाश्चमे सर्वभोग्ये  
रक्षायोगादयमपि तपः प्रत्यहं सञ्चिनोति ।

<sup>a</sup> जयतु जयतु भर्ता । एतौ द्वावृषिकुमारकौ प्रतिहारभूमिमुपस्थितौ ।  
प्रवेशयामि ।

<sup>b</sup> एष

<sup>c</sup> इत इतो भवन्तौ ।

have deep, calm voices,' i. e. to judge by the tone of the voices which I hear, some of the hermits must have arrived.

<sup>1</sup> Properly 'the ground near the gate of the palace' (*rāja-dvāra-pradeśa*, S.), but here simply the station of the porter (*dvāra*, C.)

<sup>2</sup> The present for the future.

<sup>3</sup> 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king very little inferior to a Rishi.' *Dīptimat* = *tejasvin*, 'splendid,' 'majestic.' *Viśvasanīyatū*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'reasonable,' 'to be expected.' Cf. Vikram., Act II, *upapannam viśeṣaṇam asya vāyoh*. *Rishi-kalpe*, 'resembling a Rishi, but with a degree of inferiority;' see *kalpa* in Diet. and Gram. p. 65. LVII. Dushyanta was a Rājarshi, and therefore one degree below a Rishi, see p. 44, n. 2, in the middle; and p. 39, n. 3. The Deva-n. reading is *rishibhyo nātibhinne rājani*, but the Beng. is here preferable.

अस्यापि द्यां स्पृशति वशिन्श्चाराण्वङ्गगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥ ४८ ॥

द्वितीयः ।

गौतम । अयं स बलभित्तस्रो दुष्यन्तः ।

<sup>1</sup> 'Although he abides in the Āśrama [order] of a royal householder where everything is to be enjoyed, yet he also day by day accumulates the-merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Rishi], but (with this difference that it is) preceded by Rāja [i. e. Rājārshi], repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyākṛānta* = *svī-kṛita*, 'appropriated,' 'taken possession of,' K. *Āśrame* = *dharmācāraṇa-sthāne*, K.; = *gārhaṣṭhye*, 'the order of a householder,' S. and Ā. *Rakṣā-yogāt*, see p. 79, l. 7; *yogāt*, 'in consequence of,' 'by reason of,' 'through' (at the end of comps.); cf. *Manu* vii. 144, 'The highest virtue of a king is the protection of his subjects,' *Ācāraṇa-dvandva* = *gandharva-mithuna*, 'pair of Gandharvas, or celestial choristers.' These beings were the musicians' or minstrels of Indra's heaven, just as the Apsarases were the dancers and actresses; and their business was to amuse the inhabitants of Svarga by singing the praises of gods, saints, and heroes. *Ācāraṇa*, 'a bard,' 'herald.' *Kevalam* = *eva*, 'certainly,' K. This verse is an example of Vyatireka, i. e. a description of the difference of two things compared in some respects to each other, S.

<sup>2</sup> 'The friend of Indra.' *Bala-bhid*, 'Indra,' who crushes armies with his thunderbolt. *Sakhi* at the end of some comps. (like *rātri*, *akshi*, &c.) changes its final to *a*, and becomes a noun of the first class (see Gram. 778; Pāṇ. v. 4, 87. 91. 98. 102). Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Svarga, or paradise, he might be supplanted by any one who could perform a hundred Āśva-medhas or horse-sacrifices (see p. 45, n. 1). He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindū mythology, who were the children of Kaśyapa by Diti, as the Suras were by Aditi (see p. 22, n. 3). On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purūravas, &c.

अवनः ।

अथ किम् ।

द्वितीयः ।

तेन हि

नैतच्चिवं यदयमुदधिर्श्यामसीमां धरित्री-

मेकः कृत्स्नां नगरपरिवर्त्तांशुवाहुर्भुनक्ति ।

आशंसन्ते समितिषु सुराः सक्तवैरा हि दैत्यै-

रस्याधिज्ये धनुषि विजयं यौस्तूते च वज्रे ॥४९॥

उजौ ॥ उपगन्त्य ॥

विजयस्व राजन् ।

<sup>1</sup> -This is not wonderful, that he whose arm is as long as the bar of a city (gate)-should alone govern the entire earth, having the ocean as its dark [green] boundary [i. e. as far as the very ocean]. For the gods, constant in enmity, in their battles with the demons, expect victory through [in] his strong bow and the thunderbolt of Indra.' *Parigha*=*argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*sthyāna*, *dīrgha* Ā.), and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on his skill and power in managing a bow. Hence the appositeness of such epithets as *mahā-bāhu* and *prōṣṭha-bāhu*, 'long-armed.' *Bhūnakti*=*pālayati*, Ā.; *bhūj* is often applied to a king in the sense of ruling and protecting the earth; cf. *kṛtsnām prithivīm bhūnakte*, *Manu* vii. 148; also *Raghu*-7. viii. 7. iii. 4. *Āśaṃsante*=*icchānti*, 'wish for,' 'hope for,' 'aspire after.' *Savitribhu svrōḥ*, &c. this is the Beng. reading; the *Deva*-n. have *sva-gyrotay*; *bal-lha-rnirō*, &c. *Dhīryaiḥ*, see last note. *Adhi-jye*, see p. 9. n. 2. The loc. has sometimes the force of the instr. *Pavaiśā*=*Adiśā*, 'belonging to Indra'; *Puru-hūṣa*, 'much-worshipped,' is one of Indra's thousand names. This verse is an example of the figure called *Dīpaka* or 'illustration,' S.; its use is to throw light, as it were, upon an idea by some apposite illustration. See *Indian Wisdom*, p. 455.

राजा ॥ आसनादुत्थाय ॥

अभिवादये भवन्तौ ।

उभौ ।

स्वस्ति भवते । ॥ इति फलानुपहरतः ॥

राजा ॥ सप्रणामं परिगृह्य ॥

आज्ञामिच्छामि ।

विदितो भवानाश्रमसदामिहस्थः । तेन भवन्तं प्रार्थयन्ते ।

राजा ।

किमाज्ञापयन्ति ।

उभौ ।

तत्रभवतः कण्वस्य महर्षेरसान्निध्याद्रक्षांसि न इष्टिविघ्न-  
मुत्पादयन्ति । तत्कतिपयरात्रं सारथिद्वितीयेन भवता  
सनाथीक्रियतामाश्रम इति ।

राजा ।

अनुगृहीतोऽस्मि ।

विहूषकः ॥ अपवार्य ॥

१ एसा दाणिं अनुजला दे अब्भत्थणा ।

राजा ॥ स्मितं कृत्वा ॥

रैवतक । मञ्चचनादुच्यतां सारथिः । सवाणासनं रथमुप-  
स्थापयेति ।

२ एषा इदानीमनुकूला तेऽभ्यर्थना ।

<sup>1</sup> 'Your Highness is known to the inhabitants of the hermitage (to be) staying here.' *Āśrama-sad* = *āśrama-vāsin*, 'a dweller in a hermitage,' 'a hermit;' so *nāka-sad*, 'a dweller in paradise,' 'a god;' hence *sadana*, 'a house.' *Vidita*, in construction with the gen., is noticeable; see Pāṇ. iii. 2, 188, ii. 3, 67; also Raghu-v. x. 40, *viditaṃ tapyamānaṃ tena me bhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him.'

<sup>2</sup> *Rakshas* = *rākshasa*, see p. 40, n. 5.

<sup>3</sup> *Rātram*, see p. 86, n. 2. *Dvītyena*, see p. 13, n. 1.

<sup>4</sup> *Sanāthī-kriyatām*, see p. 26, n. 3.

दौवारिकः ।

<sup>a</sup> जं देवो आणवेदि । ॥ इति निष्क्रान्तः ॥

उभौ ॥ सहर्षम् ॥

अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वयि ।

आपन्नाभयसत्त्वेषु दीक्षिताः खलु पौरवाः ॥ ५० ॥

राजा ॥ सप्रणामम् ॥

गच्छतां पुरो भवन्तौ । अहमप्यनुपदमागत एव ।

उभौ ।

विजयस्व । ॥ इति निष्क्रान्तौ ॥

राजा ।

माठय । अयस्ति शकुन्तलादर्शने कुतूहलम् ।

विदूषकः ।

<sup>b</sup> पठमं सपरिवाहं आसि । दाणिं रक्खसवुत्तन्नेण विन्दूवि  
णावसेसिंदो ।

<sup>a</sup> यदेव आज्ञापयति ।

<sup>b</sup> प्रथमं सपरिवाहं<sup>अपि</sup>सीत् । इदानीं रक्खसवृत्तान्तेन

विन्दुरपि नावशेषितः ।

<sup>1</sup> 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (to officiate) in the sacrifices of (giving) exemption-from-fear to the distressed;' i.e. whilst we Brāhmanas are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects (see p. 86, n. 1). So read all the Deva-n. and some of the Beng. MSS. The Beng. (Bodleian, 234) has *satrena*, and some begin the verse with *upakārini sarveshām*, 'the helper of all.' *Yukta-rūpam*, cf. p. 15, l. 3. *Āpannābhaya-sattreshu* = *āpad-gatānām bhaya-trāṇe*, S. *Dīkṣitāḥ* = *kṛitā-pratishṭhāḥ*, 'consecrated.'

<sup>2</sup> *Api* may be used *praśne*, 'in asking a question' (cf. p. 35, l. 9).

<sup>3</sup> 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left.' *Parivāha* is either 'an inundation,' or 'a channel for carrying off an excess of water;' the Beng. MSS. have *aparibādham*, 'unchecked.' *Vṛittāntena* = *nāma-grahaṇena*, 'by the mention.'

राजा ।

मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः ।

१ एस तव चक्ररक्खीभूदोमिह<sup>१</sup> ।

दौवारिकः ॥ प्रविश्य ॥

२ सज्जो रथो भट्टिणो विजअप्पत्थाणं अबेक्खदि । एस  
उण णअरादो देवीणं आणत्तिहरओ करभओ आअदो ।

राजा ॥ सादरम् ॥

किमम्हाभिः प्रेषितः ।

दौवारिकः ।

३ अहं<sup>३</sup> ।

राजा ।

ननु प्रवेश्यताम् ।

दौवारिकः ।

४ तह । ॥ इति निष्क्रम्य । करभकेण सह प्रविश्य ॥ ५ एसो भट्टा । उवसप्प ।

करभकः ।

६ जेदु जेदु भट्टा । देवी आणवेदि । आआमिणि चउत्थ-  
दिअहे पुत्तपिण्डपालणो णाम उववासो भविस्सदि ।

१ एष तव चक्ररक्षीभूतोऽस्मि ।

२ सज्जो रथो भर्तुर्विजयप्रस्थानमपेक्षते । एष

पुनर्नगराद्देवीनामाज्ञतिहरः करभक आगतः ।

३ अथ किम् ।

४ तथा ।

५ एष भर्ता । उपसर्प ।

६ जयतु जयतु भर्ता । देव्याज्ञापयति । आगामिनि चतुर्थ-

दिवसे पुत्रपिण्डपालनो नामोपवासो भविष्यति ।

<sup>१</sup> 'I will guard the wheel of your chariot.' There seems to be a humorous double meaning in *takra-raksha*, which may also be translated, 'the commander of the wing of your army;' the Deva-n. have *esa rakkha-sādo rakkhidomhi*, 'I am protected from the Rākshasa.'

<sup>२</sup> 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the queen-mother.' *Devīnām* is here in the respectful plural; so *ambābhiḥ* two lines below.

<sup>३</sup> *Alha kim* (= *vādhā*, 'yes') is used *angīkṛitau*, see p. 46, n. 3.



<sup>a</sup> तहिं दीहाउणा अवस्सं अम्हे सम्भावइद्वत्ति ।

राजा ।

इतस्तपस्विकार्यम् । इतो गुरुजनाज्ञा । इयमथनतिक्रम-  
णीयम् । किमत्र प्रतिविधेयम्<sup>2</sup> ।

चिरूषकः ।

<sup>b</sup> तिसङ्कु विअ अन्तरा चिट्ठु<sup>3</sup> ।

<sup>a</sup> तत्र दीर्घायुपावश्यं वयं सम्भावयितव्या इति ।

<sup>b</sup> त्रिशङ्कुरिवान्तरा तिष्ठ ।

<sup>1</sup> 'On the fourth day, (which is now) coming [i. e. on the fourth day after to-day], the ceremony [fast] named *Putra-piṇḍa-pālana* [i. e. cherishing of the body of a son] will take place; thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live !].' Most of the Beng. MSS. read *putra-piṇḍa-pārāṇa*; but Ć. substitutes *pālana*, and interprets the phrase by *pura-deha-pushti-prada*. S. gives the same interpretation, but reads *paryupāsana* for *pālana*. *Piṇḍa, deha-mātre iti Medinī*, 'according to Medinī, *piṇḍa* has the sense of body,' S. and Ć. *Putra* refers to the king in his relation to the queen-mother. The Deva-n. reading (*pravṛtta-pārāṇa upavāsaḥ*, 'a fast which has come to an end') is not very satisfactory. *Upa-vāsa=vrata*, 'a religious ceremonial accompanied with fasting, but not necessarily a fast.' K. and Ć. observe that one name for this ceremonial was *putra-rāja*, and that it consisted in offering various presents to the young king of sweetmeats, clothes, &c., just as might be done in the present day on the occasion of a birth-day. *Dirghāyus*, see p. 9, n. 1. *Vayam* is used in plural like *devīnām* above. *Sambhāvayitavyāḥ*, see p. 26, n. 1.

<sup>2</sup> 'In this direction the business of the hermits, in the other the command of a venerable parent (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' *Dvayam api*, 'both the one and the other;' *api* is often affixed to *dvi* in this sense; see Amara-k. ii. 1, 5; Mālavik. p. 16, l. 22. In Hitop., l. 2048, *dvayam* without *api* has the sense of 'both.'

<sup>3</sup> 'Stand between, like *Trisanku*.' The story of this monarch is told at length in Rāmāy. i. 57-60 (see also p. 43, n. 1). He is there described as a just and pious prince of the Solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vasiṣṭha to officiate for him; but, being

राजा ।

सत्यमाकुलीभूतोऽस्मि ।

कृत्ययोर्भिन्नदेशत्वाद्वैधीभवति मे मनः ।

पुरः प्रतिहतं शैलैः स्रोतः स्रोतोवहो यथा ॥५१॥

॥ विचिन्त्य ॥ सखे । त्वमन्वया पुत्र इति प्रतिगृहीतः । अतो भवानितः प्रतिनिवृत्य मां तपस्विकार्यव्यग्रमानसमावेद्य

refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a *Āṇḍāla*. In this pitiable state he had recourse to *Viśvāmitra*, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to attend. Upon this the enraged *Viśvāmitra*, by his own power, transported *Triśanku* to the skies, whither he had no sooner arrived than he was hurled down again, head foremost, by *Indra* and the gods; but, being arrested in his downward course by *Viśvāmitra*, remained suspended between heaven and earth, forming a constellation in the southern hemisphere. The story is differently told in some of the *Purāṇas* (*Wilson's Vishṇu*-p. p. 371, note). They and the *Hari-v.* describe *Triśanku* as a wicked prince, guilty of three heinous sins (*śanku*). *S.* adopts this view of his character, and calls him *kṛita-bahutara-malina-karmā rājā*. *Antarā* = *tapovana-śvanagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to *Triśanku* is quite characteristic of the *Vidūṣhaka*, and affords an example of the *Vyāhāra Alankāra*, *S.* and *Ā.*

<sup>1</sup> 'Verily I am embarrassed. From the difference of the places of the two duties [i. e. on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it' (cf. the sentiment at verse 34). *Puraḥ* = *agre*, 'in front,' 'ahead.' Although *pratihatam* *śaile*, 'which has struck on a rock,' is the reading of the *Beng. MS.* (*Bodleian*, 233) and most of the *Deva-n.*, yet the other *Bengālī* and *S.* read *śailaiḥ*, which I prefer. The *Deva-n.* read *srotovaho*, gen. case of *sroto-rah*, f. 'a river.' Some MSS. have *srotovaham* = *nadi-sambandhi*, 'belonging to a river' (*K.*, *S.*, and *Ā.*), an adjective agreeing with *srotaḥ*. This verse is an example of the *Yathopamā Alankāra*, or 'comparison by the use of the conjunction *yathā*.'

तत्रभवतीनां पुत्रकृत्यमनुशातुमर्हेति ।

विदूषकः ।

<sup>a</sup> रांकसु मं रक्खोभीरुञ्जं गणेसि ।

राजा ॥ मस्मितम् ॥

भो महाब्राह्मण । कथमेतद्भवति सम्भाव्यते ।

विदूषकः ।

<sup>b</sup> जह राआणुएण गन्तव्वं । तह गर्मिस्सं ।

राजा ।

ननु तपोवनोपरोधः परिहरणीय इति सर्वाननुयात्रि-  
कांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः ॥ मगर्वन् ॥

<sup>c</sup> तेण हि जुवराओम्हि दाणिं संवुत्तो ।

राजा ॥ आत्मगतम् ॥

चपलोऽयं वटुः । कदाचिदस्मत्प्रार्थनामन्तःपुरेभ्यः कथ-

<sup>a</sup> ननु खलु मां रक्खोभीरुञ्जं गणयसि ।

<sup>b</sup> यथा राजानुजेन गन्तव्यम् । तथा

गमिष्यामि ।

<sup>c</sup> तेन हि युवराजोऽस्मि इदानीं संवृत्तः ।

<sup>1</sup> 'You have been received by the queen-mother as a son; therefore let your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra iti pratigrihitah*, i. e. *team poshita-putro bhavati*, 'you are an adopted son,' S. Some MSS. have *putratvam* for *putra-kṛtyam*.

<sup>2</sup> 'Surely you do not suppose me to be afraid of the Rākshasas.'

<sup>3</sup> 'How is this possible in your honour?' or, 'how could such a thing be thought of in your honour?' *Bhavati*, loc. sing. of *bhavat*. *Sambhāryote* may mean, 'is fitting,' 'is consistent.' *Mahā-brūhmaṇa* is generally used ironically.

<sup>4</sup> 'I will go, as it should be gone by the younger brother of a king.'

<sup>5</sup> *Yuva-rāja*, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

<sup>6</sup> *Vaṭṭu*, 'a youth,' 'a lad;' here it is equivalent to 'fellow,' 'chap.'

<sup>7</sup> *Kadācid*, 'perchance.' *Prārthanā*=*abhilāṣita*, 'desire,' 'pursuit,'



## ॥ अथ तृतीयाङ्कादौ विष्कम्भः ॥

॥ ततः प्रविशति कुशानादाय यज्ञमानशिष्यः ॥

शिष्यः ।

अहो महाप्रभावो राजा दुष्यन्तः । येन प्रविष्टमात्र एवा-  
श्रमं तत्रभवति निरुपस्रवानि नः कर्माणि संवृत्तानि ।

का कथा वाणसन्धाने ज्याशब्देनैव दूरतः ।

हुङ्कारेणैव धनुषः स हि विघ्नानपोहति ॥५३॥

<sup>1</sup> 'A pupil of the sacrificing-(Brāhman) bearing Kuśa grass.' *Yajamāna*=*yajvan*, 'a sacrificer,' 'priest' (see *Raghu-vanśa* xviii. 11). In Telugu it has acquired the sense of 'master.' Cf. *tataḥ pravīśato Bharata-kishyau*, *Vikram.*, Act III. Some read *yajamānaḥ śishyaḥ*. The translation would then be, 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śishya*, in fact, denotes a Brāhmačārin, or young Brāhman in that state of pupilage through which every Brāhman had to pass, living in the house of his preceptor, who, in return for instruction given, required his assistance in various menial offices, in collecting materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth, and Kuśa grass, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' &c. (*Manu* ii. 176, &c.) *Kuśa*, see p. 19, n. 1.

<sup>2</sup> 'Since on his Highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K.; others *pravīṣṭa evāśramam tatra-bhavati*, &c.

<sup>3</sup> 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Kā kathā*, 'what account?' i.e. what necessity for fitting

यावदिमान्वेदिसंस्तरणार्थं दर्भानृत्विग्भ्य उपहरामि ।  
 ॥ परिक्रम्यावलोक्य च । आकांशे ॥ प्रियंवदे । कस्येदमुशीरानुलेपनं  
 मृणालवन्ति च नलिनीपत्राणि नीर्यन्ते । ॥ श्रुतिमभिनीय ॥  
 किं ब्रवीषि । आतपलङ्घनाद्बलवदस्वस्था शकुन्तला ।

the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow (*śara-saṅdhānam antareṇa*, S.), in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *pratiśabdo hi harer hinasti nāgān*, Vikram., Act I. *Hunkāra* is the roar of any fierce animal. The use of *iva* shews that the figure by which the sound of the bow is thus designated is *Utprekshā*, see Indian Wisdom, p. 454. So Bhaṭṭi-k. (x. 44), in giving an example of this figure, describes a mountain as stretching out, as it were, a huge *body* between heaven and earth to protect the land from the inroads of the sea.

<sup>1</sup> 'For strewing on the altar,' or 'on the ground near it,' see p. 19, n. 1.

<sup>2</sup> *Ritviḥ*, 'a priest,' especially 'an officiating priest,' lit. 'one who sacrifices at the prescribed time,' from *ritu*, 'a season,' and *ij=yaj*, 'to sacrifice.' *An-ritviḥ yajñam na gacchet*, 'one ought not to go to (perform) a sacrifice unattended by an officiating Brāhman.' See Manu iv. 57, ii. 143.

<sup>3</sup> 'In the air,' i. e. speaking in the air. This is an example of *ākāśa-bhāṣitam* or *ākāśa-vākya*, which is defined by S. to be *dūra-stha-bhāṣanam*, 'speech at a distance,' or *asarīram nivedanam*, 'bodiless statement;' and by K. as *apraśishṭaiḥ saha ālāpāḥ*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in K. *ākāśe* is followed by the words *laksham* or *lakshyam baddhvā*, 'fixing his gaze.' Cf. *ākāśa-baddha-lakshaḥ*, Vikram., Act IV; Mudrā-r. p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ākāśa-bhāṣitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutim abhinīya*) repeats the imaginary reply, always introducing it with the words *kim bravīṣi*, Sāhit.-d. p. 177.

<sup>4</sup> 'For whom' are brought this *Uśira*-ointment and lotus-leaves, with fibres attached? *Uśira=vīraṇa-kanda*, 'the root of *Vīraṇa*,' a fragrant grass (*Andropogon Muricatum*) with which a cooling ointment was made. *Mṛiṇāla=visa*, 'the fibres of the stalk of the lotus.'

तस्याः शरीरनिर्वापणायेति । प्रियंवदे यत्नादुपचर्यताम् ।  
सा हि तत्रभवतः कुलपतेरुच्छ्वसितम् । अहमपि तावच्चै-  
तानिकं शान्त्युदकमस्यै गौतमीहस्ते विसर्जयिष्यामि ।

॥ इति निष्क्रान्तः ॥

॥ विष्कम्भः ॥

<sup>1</sup> 'Sakuntalā is excessively indisposed, from injury inflicted by the heat [from a sun-stroke]; is it for the cooling of her body that you say (they are-brought)?' *Langhanāt=āghātāt*, K. ;=*abhibhavāt*, S. ;=*paribhavāt*, C. Root *langh* means 'to leap over,' 'overstep,' 'transgress,' 'to inflict an injury,' 'insult.' *Nirvāpana*, 'a refrigerant remedy,' from the causal of *nir-vā*, 'to refresh,' 'cool,' cf. *nirvāpayitā*, ver. 65.

<sup>2</sup> 'Let her be nursed with care; for she is the (very) breath of his reverence (Kaṇva), the head of (our) society. I also will just deliver into the hands of Gautamī for her the soothing water consecrated in the sacrifice.' *Upaśar*, 'to attend on a patient,' 'administer remedies,' &c. *Ucéhvasitam=prōṇāḥ*, 'breath';=*jīvanam*, 'life,' i. e. as precious as his own life. Cf. Lam. iv. 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' &c.; also Kumāra-s. vii. 4. *Vaitānika=vitānākhyayāga-sambandhin*, 'belonging to the sacrifice called *vitāna*,' 'sacred,' 'holy.' See Indian Wisdom, p. 197. *Vitāna* is also 'the sacrificial hearth on which the sacred fire was kept.' The *sānty-udaka* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamī*, the name of the sister of Kaṇva, K.

<sup>3</sup> The Vishkambha or Vishkambhaka, according to the Sāhitya-darpaṇa and Kāṭavema's commentary on the opening speech of Act II. of this play, is an introductory monologue or dialogue, so called from its concisely compressing (*vi-shkambh*) into a short space an account of those subordinate parts of the plot not enacted before the audience, a knowledge of which is essential to the comprehending of the action of the remainder of the play (*vr̥tta-vartishyamānānām kathōṇsūnām nidarśakāḥ, sankship-tārthas tu vishkambhah*, Sāhit-d. p. 146; see also p. 62, n. 2 of this play). The Vishkambha may occur at the beginning of any of the Acts, even of the First, immediately after the Prastāvanā (*ādāv ankasya darśitah*). It may be spoken by two out of the three sets of characters into which the dramatis personæ of an Indian play are divided, viz. the inferior (*nīcā*), who speak Prākṛit *anudōltoktyā*, 'in the low tone;' and the middling

## ॥ अथ तृतीयोऽङ्कः ॥

॥ ततः प्रविशति समदत्ताचस्यो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।  
 न च निम्नादिव सलिलं निवर्तते मे ततो हृदयम् ॥५४॥

(*madhya*, *madhyama*), who speak Sanskrit *udāttoktyā*, 'in the high tone,' but not by the chief (*pradhāna*), such as the hero, &c. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called *suddha*, 'pure;' or by those of the middle and lower combined, when it is called *miśra* or *sankīrṇa*, 'mixed' (*madhyena madhyamābhyaṃ vā pātrābhyāṃ samprajoyitāḥ śuddhaḥ syāt tu sankīrṇo nīcāmadhyama-kalpitaḥ*). Sometimes the characters are exclusively those of the inferior class, who speak Prākṛit; sometimes more than two appear on the stage at once, in which cases it is properly called *Praveśaka*, though these terms are regarded as identical by the MSS. and commentators (*vishkambha eva svayaktvāḥ praveśaka iti smṛitāḥ*, K.; *praveśaka eva vishkambhakaḥ*, S.) The Sāhit.-d. restricts the former title still further by applying it to an interlude only (*praveśako 'nudāttoktyā nīcāpātra-prajoyitāḥ, anka-dvayāntar vijñeyāḥ śeṣaṃ vishkambhake yathā*). In Vikram., Act V, the opening soliloquy is styled *Praveśaka* both in the MSS. and in the Calcutta edition. According to the Sāhit.-d. the present monologue is a *Suddha-vishkambha*. In the Beng. MSS. it is termed a *Praveśaka*.

<sup>1</sup> 'I know the potency of penance; it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Sakuntalā);' i.e. I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Rishi will effect my destruction by a curse, &c. (*śāpādīnā nāśaṃ vidhāsyati*, S.) *Nimnād*,

Verse 54. ĀRYĀ or GĀTHĀ. See verse 2.

— — | ॐ — | — — || — — | — ॐ | ॐ — ॐ | — ॐ | —  
 ॐ — | — ॐ | ॐ — || ॐ — ॐ | — — | ॐ | — ॐ | —



भगवन्कुमुमायुध । त्वया चन्द्रमस्ता च विश्वसनीयाभ्याम-  
तिसन्धीयते कामिजनसार्थः । कुतः ।

तव कुमुमगरत्नं गीतरश्मिस्तवमिन्दो-

द्वयमिदमयथार्थं दृश्यते मद्बिधेषु ।

विसृजति हिमगर्भरश्मिमिन्दुर्मयूखै-

स्वमपि कुमुमवाणान्वजसारीकरोषि ॥ ५५ ॥

cf. *Jesū*, 'from low land,' see Hitop. I. 2651. The Deva-n. MSS., unsupported by the commentators, substitute the following for the second line of the above verse. *Alam a-mi tato hridayaṁ tathāpi nṛdam nīrartayitum*, 'nevertheless, I am not able to turn back this heart from that (damsel).'

<sup>1</sup> 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? [because] of thee. (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The Hindū Cupid or Kāma-deva, 'god of love,' is the son of Viṣṇu or Kṛiṣṇa by Lakṣmī, who is then called Māyā or Rukmiṇī. He is armed with a bow made of sugar-cane, the string consisting of bees, and with five flower-tipped arrows (whence his name *Pañca-vāna*) which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by S.) are—1. *Harṣana*, 'Gladdener;' 2. *Prahasana*, 'Exhilarator;'' 3. *Mohana*, 'Fascinator;'' 4. *Mūrṅhana*, 'Sense-destroyer;'' 5. *Vikarṣaṇa*, 'Distractor.' According to K. the names of the five flowers which point these arrows, and may be supposed to possess properties similar to those implied in the names of the arrows themselves, are—1. *Aravinda*, a kind of lotus; 2. *Aśoka*; 3. *Śirīṣa*; 4. *Āmra* or *Āmra*, i.e. the mango; 5. *Utpala* or blue lotus. But according to Sir W. Jones [Hymn to Kāma-deva] they are—1. *Cāmpaka*; 2. *Āmra* or *Āmra*; 3. *Kesara* or *Nāga-keśara*; 4. *Kāśaka*; 5. *Vilva* or *Bilva*. In both lists the *Āmra* occurs. This is certainly the favourite flower of the god (cf. the frequent allusions to it

Verse 55. *Mālinī* or *Mālinī* (a variety of *Anty-Sakvārī*). See verses 10, 19, 20, 32.

भगवन्कामदेव । न ते मय्यनुक्रोशः । ॥ मदनबाधां निरुप्य ॥ कुतस्ते  
कुसुमायुधस्य सतस्तैर्दृश्यमेतत् । आं ज्ञातम् ।

अद्यापि नूनं हरकोपवह्नि-

स्त्वयि ज्वलत्यौर्व इवाम्बुराशौ ।

त्वमन्यथा मन्मथ मद्विधानां

भस्मावशेषः कथमित्यमुष्णः ॥ ५६ ॥

in Gīta-g. iii. 12, iv. 6, &c.); but in verse 135 the epithet *pañcābhyadhika* is applied to this flower, and is explained by S. to mean 'a sixth arrow, in addition to the five' (cf. Vikram., Act II, *kimuta upavana-sahakārāḥ*, &c.) It is clear that some authorities do not include the mango in the list. The Gīta-g. (x. 14) mentions five other flowers as occasionally employed by the god, viz. the *bandhūka*, *madhūka*, *nīla-nalīna* or blue lotus, *tila*, and *kuṇḍa*. Another account includes the *Mallikā* or jasmine amongst the five. In Hindū erotic poetry, cooling properties are attributed to the rays of the moon, said to distil nectar; hence some of his names—*śīta-mayūkha*, *hima-raśmi*, *hima-kara*, *amṛita-sū*, *sudhā-nidhi*, &c. On the other hand, the heating effect of these rays on the lover is often alluded to, e. g. *śītāṅśus tapanāḥ*, Gīta-g. ix. 10, iv. 7, v. 3; cf. *nandana-vana-vātāḥ śikhina iva* (Vikram., Act II), and *pādās te śaśinaḥ sukhayanti*, &c. (end of Act III). *Sārtha* = *samūha*, properly 'a caravan,' Hitop. l. 2574. *Kutaḥ*, p. 55, n. 2. *A-yathārtham* = *viparīta-kriyam*, 'having a contrary effect.' *Dvayam*, see p. 91, n. 2. *Garbhāḥ*, see p. 18, l. 5. *Vajrasārī-kāroshi*, see p. 14, l. 2.

<sup>1</sup> 'Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean; otherwise how couldst thou, O agitator of the soul, with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kāma-deva by a beam of fire darted from the central eye of Śiva is thus told in the Rāmāyaṇa (i. 25, 10): 'Kandarpa, whom the wise call Kāma (Cupid), had formerly a body. He once approached Śiva, the husband of Umā (Parvatī), soon after his marriage, that he might influence him with love for his wife. Śiva

Verse 56. *UPAJĀTI* or *ĀKHYĀNAKĪ* (a variety of *TRISHṬUBH*), each *Pāda* or quarter-verse being either *Indra-vajrā* or *Upendra-vajrā*, the former only differing from the latter in the length of the first syllable. See verse 41.

अथवा ।

अन्तिगमपि सकर्केतुर्मनसोऽजमावहन्निभिमतो मे ।

यदि मदिगयत्तनयनां तामधिकृत्य प्रहरतीति ॥ ५७ ॥

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भगवन्कन्दर्प । एवमुपालब्धस्य ते न मां प्रत्यनुक्रोशः ।

वृथैव सङ्कल्प्यशतैरजस-

मनङ्ग नीतोऽसि मया विवृद्धिम् ।

आकृष्य चापं श्रवणोपकरणे

मय्येव युक्तस्तव वारणमोक्षः ॥ ५८ ॥

॥ सखेदं परिक्रम्य ॥ क्व<sup>१</sup> नु खलु संस्थिते कर्मणि सदस्यैरनुज्ञातः

श्रमक्लान्तमात्मानं विनोदयामि । ॥ निःश्वस्य ॥ किं नु खलु

मे प्रियादर्शनादृते शरणमन्यत् । यावदेनामन्विष्यामि ।

॥ सूर्यमवलोक्य ॥ इमामुग्रातपां वेलां प्रायेण लताबलयवत्सु

मालिनीतीरेषु ससखीजना शकुन्तला गमयति । तत्रैव

<sup>1</sup> 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of desires. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' *Sankalpa*=*icchā*, 'wish.' *Śraṇapakanṭhe ākrishya*=*karṇāntikam ānīya*, 'drawing the string of the bow back as far as the ear.' *Upakanṭha*, 'near,' lit. 'near the neck;' cf. *Raghu-v. ix. 57, ākarṇa-kriṣṭam vāṇam*. *Yukta*=*ubhā*. The passage from *Bhagavan Kāmadeva* (p. 100) to *vāṇamokṣaḥ* is given on the authority of the Taylor and my own Bombay Deva-n. MS., supported by S. and C. and all the Beng. MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

<sup>2</sup> 'Where, indeed, at the conclusion of the rite being permitted to depart by those who were present at the sacrifice, shall I refresh myself weary with fatigue?' *Sadasya*, 'any assistant or by-stander at a sacrifice.' The Beng. have *nirasta-vighnais tapasvibhiḥ*, 'by the hermits whose obstacles have been removed.'

<sup>3</sup> 'Śakuntalā along with her female friends is passing [lit. causing to go] this intensely hot time of the day probably on the banks of the Mālinī, possessed of inclosures of creepers.' *Valaya*, properly 'an encircling hedge;' here it may mean 'a bower.'

Verse 58. UPAJĀTI or ĀKHYĀNAKĪ (a variety of TRISHTUBH). See verses 41, 56.

तावद्गच्छामि । ॥ परिक्रम्यावलोक्य च ॥ अनया बालपादप-  
वीथ्या सुतनुरचिरं गतेति तर्कयामि । कुतः ।

सम्मीलन्ति न तावद्वन्धनकोषास्तयावचितपुष्पाः ।

क्षीरस्निग्धाश्चामी दृश्यन्ते किशलयच्छेदाः ॥ ५९ ॥

॥ स्पर्शं रूपयित्वा ॥ अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।

अङ्गैरनङ्गतपैरविरलमालिङ्गितुं पवनः ॥ ६० ॥

<sup>1</sup> 'I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.' *Vāhi=pankti. Sammīlanti=sankuṇṇanti*, 'contract.' *Bandhana=prasava-bandhana=vṛinta*, 'a flower-stalk,' S'. *Bandhana-koshās=vṛintābhyanantarāṇi*, S'.;=*vṛinta-garbhāṇi*, Ā. *Amī*, 'these,' i. e. *puro-vartinah*, 'lying in front of us.' *Kiśalaya-cchedāḥ=pallava-khaṇḍāḥ. Kṣhīra-sniḡdhāḥ=dugdha-cikṣṇāḥ*. When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes might have been entrusted by the hermits to Sakuntalā; hence it would be inferred that she had passed that way. This is an example of the Anumāna Alankāra,' S' and Ā. Some of the Deva-n. MSS. omit the above couplet.

<sup>2</sup> 'Oh! how delightful is this spot by (reason of) the fresh breeze!' *Aho*, an exclamation implying approbation (*praśaṅsāyām*), S'. *Pra-vāta=prakṛiṣṭa-vāta*, K. ;=*praśasta-vāta*, 'a good breeze,' S' (see p. 37, n. 1).

<sup>3</sup> 'The breeze, fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Mālinī, is able to be closely embraced by

Verse 59. ĀRYĀ or GĀTHĀ. See verse 2.

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-- | -- | -- || -- | - - - | - | -- | -

Verse 60. ĀRYĀ or GĀTHĀ. See verse 2.

- - - | - - - | - - - || - - - | -- | - - - | -- | -  
-- | - - - | -- || - - - - | -- | - | - - - | -

॥ परिक्रम्यावलोक्य च ॥ अस्मिन्वेतसपरिक्षिप्ते लतामण्डपे सन्नि-  
हितया तया भवितव्यम् । तथा हि । ॥ अधो विलोक्य ॥

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात्पश्चात् ।

द्वारेऽस्य पाण्डुसिक्ते पदपङ्क्तिर्दृश्यतेऽभिनेवा ॥ ६१ ॥

यावद्विदुर्पातरेणावलोकयामि । ॥ परिक्रम्य । तथा कृत्वा । सहर्षम् ॥  
अये लब्धं नेत्रनिर्वाणम् । एषा मे मनोरथप्रियतमा

(my) limbs inflamed by the bodiless one.' *Śākya* (like *yogya* and sometimes *yukta*) gives a passive sense to the infinitive. The Beng. MSS. and the Calcutta ed. read *śakyo* in the nom. case agreeing with *pavanaḥ*, which would appear at first sight to be the better reading. But K. expressly states that *śakyam* is here used adverbially, and quotes a parallel passage from *Rāmāyaṇa*, *śakyam añjalibhiḥ pātum vātāḥ*, 'the breezes are able to be drunk by the hollowed palms.' A passage may be added from the *Hitop.*, *vibhūṭtayaḥ śakyam avāptum*, 'great successes are able to be obtained;' and another from *Mālavik.* verse 58, *na śakyam upekshitum kupitā* (see also *Maha-bh.* i. 769). *Aravinda*, a kind of lotus, see p. 25, n. 1. *Kaṇa-vāhin* = *śikara-vāhaka*, 'wafting cool spray,' S. *An-anga*, 'the bodiless god,' see p. 100, n. 1. *A-virala*, lit. 'having no interstices,' 'close.' The Beng. read *nirdayam* = *drīḍham*.

<sup>1</sup> 'At the entrance of it where-there-is-white-sand, a fresh line of foot-steps is seen, raised in front, depressed behind through the weight of her hips.' *Avagādhā* = *nimnā*. *Pāṇḍu-sikate* (= *dhavala-bāluke*) is a *Bahuvrīhi* comp. agreeing with *dvāre*. The weight of the hips of a beautiful female is a favourite subject of allusion (cf. *paścād-natā guru-nitam-batayā asyāḥ pada-panktiḥ*, *Vikram.*, Act IV; *śroṇī-bhārād alasa-gamanā*, *Megha-d.* 81). Hence one of the names of a lovely woman is *nītambinī*, 'having large and handsome hips and loins.' Compare the epithet 'Callipyge' applied to a celebrated statue of Venus.

<sup>2</sup> 'Through the branches.' The Calcutta ed. has *viṭapāntarito*, 'concealed by the branches.'

<sup>3</sup> 'The highest object of my eye-sight,' 'the full bliss of my eyes' (= *netrā-*

Verse 61. ĀRYĀ or GĀTHĀ. See verse 2.

-- | ॐ - ॐ | -- || ॐ - | - ॐ - | ॐ - ॐ | -- | -  
-- | ॐ - ॐ | ॐ - || ॐ - | -- | ॐ | - ॐ - | -

सकुसुमास्तरणं शिलापट्टमधिशयाना सखीभ्यामन्वास्यते ।  
भवतु । श्रोण्याम्यासां विश्रम्भकधितानि ॥ इति विलोकयन्त्यतः ॥

॥ ततः प्रविशति यथोक्तव्यापाय सह सखीभ्यां शकुन्तला ॥

॥ सख्यावुपवीजयतः ॥

सख्यौ ॥ उपवीज्य । सस्नेहम् ॥

<sup>a</sup> हला सउन्दले । अवि सुहाअदि दे एलिणीपत्तवादो ।

शकुन्तला ।

<sup>b</sup> किं वीजअन्ति मं सहीओ ।

॥ सख्यौ विमादं नाटयित्वा परस्परमवलोकयतः ॥

राजा ।

वलवदस्वस्यशरीरा शकुन्तला दृश्यते ॥ सवितर्कम् ॥ तत्कि-  
मयमातपदोषः स्यात् । उत यथा मे मनसि वर्तते ।  
॥ साभिलाषं निर्वर्त्य ॥ अथवा कृतं सन्देहेन ।

<sup>a</sup> हला शकुन्तले । अपि सुखायते ते नलिनीपत्तवातः ।  
मां सख्यौ ।

<sup>b</sup> किं वीजयतो

*nanda*, K.; *nayana-nirvṛiti*, *śakshuh-sukha*, S.) *Nirvāṇa* or *apavarga* is properly 'final beatitude, consisting in emancipation from further transmigration.'

<sup>1</sup> 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewn with flowers, is attended by her two friends.' *Manoratha-priyatamā*, 'most dear by desire,' i. e. not by actual possession or by any other method, K. *Śilā-paṭṭa*=*pāshāṇa-khaṇḍa*, see p. 76, n. 2. *Anvās*, 'to sit near' (*anu*, *ās*).

<sup>2</sup> 'Are in the act of fanning her.' *Upa-vīj*, 'to fan,' cf. *vy-ajana*, 'a fan.'

<sup>3</sup> 'Is this wind from the (fan of) lotus-leaves agreeable to thee?' see p. 25, n. 1, in the middle. *Api*, see p. 89, n. 2. Some Deva-n. MSS. read *suhaudi* for *sukhayati*, but the above is supported by K. and the oldest MSS.

<sup>4</sup> 'Can this be the fault of the heat? or, as is passing in my mind (is it owing to love)?' i. e. or is love, as I conjecture, the true cause?

<sup>5</sup> *Kṛitaṃ sandehena*, see p. 30, l. 6, with note.

स्तनन्यस्तोशीरं प्रशिथिलमृणालैकवलयं

प्रियायाः साबाधं तदपि कमनीयं वपुरिदम् ।

समस्तापः कामं मनसिजनिदाघप्रसरयो-

नं तु ग्रीष्मस्यैवं सुभगमपराङ्गं युवतिषु ॥ ६२ ॥

प्रियंवदा ॥ जनान्तिकम् ॥

<sup>a</sup> अणसूए । तस्स राएसिणो पढमदंसणादो आरहिअ  
पज्जुस्सुआ विअ सउन्दला । किं णुक्खु से तस्मिन्नि  
अअं आतङ्को भवे ।

<sup>a</sup> अणसूये । तस्स राजपेः प्रथमदर्शनादारभ्य पर्युत्सुकेव शकुन्तला । किं नु खल्व-  
स्यास्तन्निमित्तोऽयमातङ्को भवेत् ।

<sup>1</sup> 'This form of my beloved, having the *Uśira* applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [or the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner,' i. e. since the disorder apparent in the person of *Sakuntalā* only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Uśira*, see p. 96, n. 4. Two other names for this plant are *jalāsaya*, 'growing in water,' and *avadāha*, 'allaying fever;' the slender fibres of it are now known by the name of *Khaskhas*, and are used in India in trellises for cooling the air. *Prasithila*=*adriḍha*, *S.*;=*komala*, 'withered,' *Ā.* 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres (*mṛiṇāla-ghaṭita*) tied loosely round the arm,' *S.* *Sābādha*=*sa-pīḍa*, *Ā.*;=*sa-vyadha*, *K.* 'diseased,' 'deranged.' *Tadapi*, 'even so;' even in this manner or under these disadvantages; *tad* is here used adverbially. This reading is supported by the oldest MSS. and by *K.*; but some of the Deva-n. have *kimapi ramanīyam*, 'somewhat pleasing.' *Kāmam*, see p. 55, n. 3. *Prasarayoh*, lit. 'of the two prevalences;' *prasara*=*prasanga*, 'attachment,' 'connection,' *S.*; but the simple meaning is 'spreading,' 'prevalence.'

<sup>2</sup> *Tan-nimitta*, 'resulting from it,' i. e. arising from love.

Verse 62. ŚIKHARINĪ (a variety of *ATYASHTĪ*). See verses 9, 24, 44.



अनसूया ।

<sup>a</sup> सहि । ममवि ईदिसी आसङ्का हिअअस्स । होदु ।  
पुच्छिस्सं दाव एं । ॥ प्रकाशम् ॥ <sup>b</sup> सहि । पुच्छिदवासि किम्पि ।  
वलिअंकखु दे सन्दावो ।

शकुन्तला ॥ पूर्वार्धेन शयनादुत्थाय ॥

<sup>c</sup> हला । किं वक्तुकामासि ।

अनसूया ।

<sup>d</sup> हला सउन्दले । अणअन्तरा खु अम्हे मदणगदस्स  
वुत्तन्तस्स । किन्दु । जादिसी इदिहासणिबन्धेसु कामअमा-  
णाणं अवत्था सुणीअदि । तादिसिं दे पेक्खामि । कहेहि ।  
किस्सिमित्तं दे सन्दावो । विआरंखु परमत्थदी अजाणिअ  
अणारम्भो पडिआरस्स ।

राजा ।

अनसूययापि मदीयस्त्वर्कोऽवगतः ।

<sup>a</sup> सखि । ममापीदृश्याशङ्का हृदयस्य । भवतु । प्रह्स्यामि तावदेनाम् । <sup>b</sup> सखि ।  
प्रप्य्यासि किमपि । वलीयान्खलु ते सन्तापः । <sup>c</sup> हला । किं वक्तुकामासि ।

<sup>d</sup> हला शकुन्तले । अनभ्यन्तरे खल्यावां मदनगतस्य वृत्तान्तस्य । किन्तु । यादृशीति-  
हासनिबन्धेषु कामयमानानामवस्था श्रूयते । तादृशीं ते प्रेक्षे । कथय । किन्निमित्तं ते  
सन्तापः । विकारं खलु परमार्थतोऽज्ञात्वानारम्भः प्रतिकारस्य ।

<sup>1</sup> 'We are not indeed intimately conversant with matters relating to love; but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *An-abhyantare*, nom. du. fem. of a Bahuvrīhi or compound adjective formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as in *an-antara*, 'uninterrupted.' *An-abhyantara*, lit. 'one not admitted to the inside.' Cf. *gaṇābhyantara*, 'one who is a member of a religious association.' *Madana-gatasya*, see p. 38, n. 1. *Itihāsa* = *purāṇa-vṛtta*, S'. *Ni-bandha*, 'a composition,' 'narrative.'

शकुन्तला ॥ आत्मगतम् ॥

<sup>a</sup> बलिअंकखु मे अहिणिवेसो दाणिंपि । सहसा एदाणं  
ण सक्कणोमि णिवेदिदुं ।

प्रियंवदा ।

<sup>b</sup> सहि सउन्दले । सुदटु एसा भणादि । किं अत्तणो आतङ्कं  
उवेक्खसि । अणुदिअहंकखु परिहीअसि अङ्गेहिं । केवलं  
लावणमई छाआ तुमं ण मुच्चदि ।

राजा ।

अवितथमाह प्रियंवदा । तथा हि

क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं

मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा ।

शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते

पन्नाणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥६३॥

- <sup>a</sup> चलीयान्खलु मेऽभिनिवेश इदानीमपि । सहसैतयोर्न शक्नोमि निवेदिदुम् ।  
<sup>b</sup> सखि शकुन्तले । सुप्रेषा भणति । किमात्मन आतङ्कमुपेक्षसे । अनुदिवसं खलु परि-  
हीयसेऽङ्गैः । केवलं लावण्यमयी छाया त्वां न मुञ्चति ।

<sup>1</sup> 'My attachment [affection] even now is strong.' *Abhi-niveśa* implies 'firm attachment to' or 'intense pursuit of' any object (here=*abhilāsha*).

<sup>2</sup> 'Thy limbs are wasting away [lit. thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

<sup>3</sup> 'For, indeed, her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a *Mādhavī*-creeper touched by the wind, the scorcher of (its) leaves.' *Kshāma-kshāma-kapola* = *atikṛṣṭa-gaṇḍa*, S. The repetition of *kshāma* may imply 'becoming gradually every day more and more emaciated,' as *Priyamvadā* had said *anu-divasam parihīyase an-gaiḥ*. *Kāḥinya-mukta*, the Beng. have *yukta*,

शकुन्तला ।

<sup>a</sup> सहि । कस्स वा अणस्स कहइस्सं । किन्दु आआसइत्तिआ  
दाणिं वो भविस्सं ।

उभे ।

<sup>b</sup> अदो एवक्खु णिबन्धो । सिण्णज्जणसंविभत्तं हि दुक्खं  
सज्झवेदणं होदिं ।

राजा ।

पृष्टा जनेनं समदुःखमुखेन बाला  
नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।  
दृष्टो विवृत्य बहुशोऽप्यनया सतृष्ण-  
मत्रान्तरे श्रवणकातरतां गतोऽस्मि ॥ ६४ ॥

<sup>a</sup> सहि । कस्य वान्यस्य कथयिष्यामि ।/किन्त्वायासयित्रीदानों वां भविष्यामि ।

<sup>b</sup> अत एव खलु निर्वन्धः । स्निग्धजनसंविभक्तं हि दुःखं सज्जवेदनं भवति ।

but the loss of firmness in the breasts would rather be a sign of debility. *Prakāma*=*atyartham*, 'excessively,' S'. So the commentator on *Gīta-g.* iv. 17, vii. 40, explains *nikāma* by *atiśayena*. Similarly *kāma* has the sense of *niścītam*, 'certainly.' May the meaning not be 'stoop of their own accord,' i. e. 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? *Śoṣaṇena*=*śoṣakena*, i. e. by the wind that dries up the leaves and causes them to fall (*pattra-pātaka-vājunā*), K., S'. *Mādhavī*, a large and beautiful creeper bearing white fragrant flowers, constantly alluded to in the plays (see p. 112, n. 3).

<sup>1</sup> 'To whom else shall I relate it (if not to you, my two friends)?' *Yadī kathanīyaṃ tadā bhavatībhjām*, S'.

<sup>2</sup> 'Our importunity is on this very account. Grief shared with affectionate friends becomes supportable suffering.' *Nir-bandha*, 'urgency,' 'pressing solicitation.'

<sup>3</sup> 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment

शकुन्तला ।

<sup>a</sup> सहि । जदो पहुदि मम दंसरणपहं आअदो सो तबोवण-  
रक्खिदा राएसी । ॥ इत्यर्थोक्तेन लज्जां नाटयति ॥

उभे ।

<sup>b</sup> कधेदु पिअसही ।

शकुन्तला ।

<sup>c</sup> तदो पहुदि तग्गदेण अहिलासेण एतदवत्थमिह संवुत्ता ।  
राजा ॥ सहर्षम् ॥

श्रुतं श्रोतव्यम् ।

स्मर एव तापहेतुर्निर्वापयिता स एव मे जातः ।

दिवस इवाभश्यामस्तपात्यये जीवलोकस्य ॥ ६५ ॥

<sup>a</sup> सखि । यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः । <sup>b</sup> कथ-  
यतु प्रियसखी । <sup>c</sup> ततः प्रभृति तद्गतेनाभिलाषेणैतदवस्थासि संवृत्ता ।

experience an uneasy-anxiety for hearing (her reply).’ *Jana*=*sakhī-jana*; though used in sing., it may have a plural signification. *Sama-dukkha-sukha*, ‘one who has the same joys and sorrows’ (cf. *sama-dukkha-sukhaḥ piyate loṇanābhyām*, Vikram., Act I). *Bālā*, properly ‘a girl sixteen years of age,’ S. *Na na vakshyati*=*vakshyati eva*, S.; two negatives give intensity to the affirmative (*dvau nishedhau prakṛitam artham gamayataḥ*, S.); see p. 24, n. 2. *Mano-gatam*=*hṛdaya-sītham*, see p. 38, n. 1. *Atrāntare*=*asminn avasare*, K. *Śravaṇa-kātaratām*=*Śakuntalā-prativalāna-śravaṇa-bhārutām*. According to Bharata the four ways by which a maiden encouraged the advances of her lover were *lekha-prasthāpana*, ‘sending a letter;’ *snigdha-vikshita*, ‘a loving glance;’ *mṛidu-bhāṣita*, ‘soft speech;’ and *dūtī-sampreshana*, ‘sending a messenger,’ S. Although Śakuntalā had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness (*pramādatas*) confess to an affection for some other person, S.

<sup>1</sup> ‘Met my eye,’ ‘crossed my sight,’ lit. ‘came across the path [range] of my sight.’ Cf. *yasya netrayorḥ pathi sthitā tvam*, Vikram., Act I.

<sup>2</sup> ‘Love, indeed, the cause of my fever, has himself become the cooler of

Verse 65. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ — | ॐ — ॐ | — — || — — | ॐ — ॐ | ॐ — ॐ | — — | —  
ॐ ॐ ॐ ॐ | — — | — — || ॐ — ॐ | — — | ॐ | — — | ॐ

शकुन्तला ।

<sup>a</sup> तं जड् वो अणुमदं । तह वट्टह । जह तस्स राएसिणो  
अणुकम्पणिज्जा होमि । अणुहा अवस्सं सिच्चह मे  
तिलोदंअं ।

<sup>a</sup> तद्यदि चामनुमतम् । तथा वर्तेयाम् । यथा तस्य राजर्षेरनुकम्पनीया भवामि ।  
अन्यथावश्यं सिञ्चतं मे तिलोदकम् ।

it; as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures.' This refers to the clouds which rise and disperse at the end of the hot season, making the air fearfully close and stifling; until at last a downpour comes and with it cool weather. *Smara*, 'the ideal one,' is one of the names of Kāma-deva, from *smṛi*, 'to recollect;' see p. 100, n. 1. *Nirvāpayitā*, 'the extinguisher,' 'refresher,' 'cooler' (see p. 97, n. 1); = *sukha-hetuḥ*, 'the cause of pleasure,' S. *Tapātyaye* = *grīṣhmānte*, 'at the end of the hot season,' K.; K. and S. quote a parallel passage from the *Ratnāvali* (p. 64), *tapati prāvṛṣhī nitarām abhyarṇa-jalāgama divasaḥ*, 'in the rainy season when the rain is near at hand the day is especially hot.' Some of the Deva-n. MSS. read *ardha-śyāma*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

<sup>1</sup> 'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e. you will have to celebrate my funeral obsequies. Oblations to the spirits of deceased relatives, called *Srāddha*, generally consisted in offering a cake made of rice and milk (*piṇḍa-nirvōpaṇa*), or in pouring out water (*udaka-dāna*, *udaka-kriyā*), or water and sesamum seed mixed. In the latter case it was called *tilodaka-dāna*, *tila-tarpaṇa*, &c. The ceremony as performed by Brāhmins is described in *Mann* iii. 203, &c.; see especially iii. 223. *Dattvā sapavitram tilodakam*, 'having poured out water with sesamum seed and Kuśa grass.' See *Indian Wisdom*, pp. 208, 253, &c. K. refers in illustration to a verse towards the end of Act VI. of this play, where Dushyanta says, *Nūnam prasūti-vikalena mayā prasiktam dharitāśru-śeṣam udakam pitarah pivanti*, 'in all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them, (consisting of) glistening tears poured forth by me destitute of posterity.' *Siñcatam* = *nirvapatam*, K. *Vartethām*, sometimes *vṛit* has the sense of 'to behave,' 'to act.'

राजा ।

संशयच्छेदि वचनम् ।

प्रियंवदा ॥ जनान्तिकम् ॥

"अणमूए । दूरगञ्जवम्महा अक्खमा इअं कालहरणस्स ।  
जस्सिं बद्धभावा एसा । सो ललामभूदो पोरवाणं । ता  
जुत्तं से अहिलासो अहिणन्दिदुं ।

अनसूया ।

b तह । जह भणसि ।

प्रियंवदा ॥ प्रकाशम् ॥

°सहि । दिट्ठिआ । अणुरूवो से अहिणिवेसो । साअरं  
वज्जिअ कहिं वा महाणई ओदरइ । की दाणिं सहआरं  
अन्तरेण अदिमुत्तलदं पल्लविदं सहेदि ।

a अनसूये । दूरगतमन्मथाक्षमेयं कालहरणस्य । यस्मिन्वद्धभावैषा । स ललामभूतः  
पौरवाणाम् । तद्युक्तमस्या अभिलापोऽभिनन्दितुम् । b तथा । यथा भणसि ।

c सखि । दिष्ट्या । अनुरूपोऽस्या अभिनिवेशः । सागरं वर्जयित्वा कुत्र वा महानद्यव-  
तरति । क इदानीं सहकारमन्तरेणातिमुक्तलतां पल्लवित्तां सहेते ।

1 'She is far gone in love, and unable to bear loss of time,' i. e. her love has reached that point which brooks no delay. Cf. *dūrūrūḍho 'syāḥ pranayaḥ*, Vikram., beginning of Act IV. *Vammaha* or *bammaha* is the proper Prākṛit equivalent for *manmatha*, according to Vararuci ii. 38, iii. 43. Lassen, Instit. Prāk. p. 245, although the MSS. give *mammaha*.

2 'He on whom she has fixed her affections is the ornament of the Pauravas [p. 15, n. 1], therefore her love is fit to be approved,' or 'it is proper that her love should meet with our approval.' *Yuktam* is here used like *śakyam*, see p. 103, n. 3. *Baddha-bhāvā*, cf. *yasmin baddha-bhāvā asi tvam*, Vikram., beginning of Act III.

3 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakāra [mango] can support the Atimukta [Mādhavī creeper] with (its) new sprouts?' *Ava-trī* (properly 'to descend' or 'alight') is here applied to the disemboguing of a river into the ocean. *Yathā mahā-nadī samudram praviśati, tathā rūpavatī tvam Dushyante*

राजा ।

किमत्र चित्रम् । यदि विशाखे शशाङ्कलेखामनुवर्तेते ।

अनसूया ।

को उण उवाचो भवे । जेण अविलम्बितं गिहुअं अ  
सहीए मणोरहं सम्पादेह् ।

<sup>a</sup> कः पुनरुपायो भवेत् । येनाविलम्बितं निभृतं च सख्या मनोरथं सम्पादयावः ।

*evānuraktā*, S. The Sahakāra is described p. 28, n. 1. The Atimukta is the same as the Mādhavī or vernal creeper, called also Vāsantī and Puṇḍraka (see p. 108, n. 3). 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kālidāsa and Jayadeva bestow on them. It is a gigantic and luxuriant climber ; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb,' Sir W. Jones, vol. v. p. 124.

<sup>1</sup> 'Why need we wonder at this, since the constellation Viśākhā courts [goes after] the young-moon?' i. e. if the constellation Viśākhā (or the sixteenth lunar asterism, which is frequently written in the dual Viśākhē, as containing two stars) is eager for a union with the Moon, why need we wonder at Śakuntalā's desire to be united with a prince of the Lunar race? *Śaśūnka-lekhā* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours, the Hindūs divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Āndra] is considered to be a masculine deity, the Hindūs fable these twenty-seven constellations as his wives, and personify them as the daughters of Dakṣha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Āndra is supposed to shew the greatest affection for the fourth (Rohiṇī), but each of the others, and amongst them Viśākhā, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the Lunar race, p. 15, n. 1), and Śakuntalā to Viśākhā. The selection of Viśākhā, rather than Rohiṇī, may perhaps be explained by a reference to p. 6, l. 6, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If

प्रियंवदा ।

<sup>a</sup> गिहुञ्चन्ति चिन्तणिज्जं भवे । सिग्धन्ति सुञ्चरं ।

अनसूया ।

<sup>b</sup> कहं विञ्च ।

प्रियंवदा ।

<sup>c</sup> एं सो राएसी इमस्सिं सिणिच्चदिट्ठीए सूइदाहिलासी  
इमाइं दिञ्चहाइं पज्जाञ्चरकिसो लक्खीञ्चदि ।

राजा ॥ आत्मानमवलोक्य ॥

सत्यमित्यभूत एवास्मि । तथा हि

इदमशिशिरैरन्तस्तापाद्विवर्णमणीकृतं

निशि निशि भुज्यन्तस्तापाद्गुणप्रवर्तिभिरश्रुभिः ।

अनतिलुलितज्याघाताङ्कं मुहुर्मणिवन्धना-

त्कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ ६६ ॥

<sup>a</sup> निभृतमिति चिन्तनीयं भवेत् । शीघ्रमिति सुकरम् । <sup>b</sup> कथमिव । <sup>c</sup> ननु  
स राजर्षिरस्यां स्निग्धदृष्ट्या सूचिताभिलाष इमानि दिवसानि प्रजागरकृशो लप्स्यते ।

therefore the season corresponded to the middle of May, the month would probably be Vaiśākha, and Viśākhā would, therefore, be appropriately chosen before Robhiṇī. This passage may also be interpreted, but not so consistently with the fable, by referring *viśākhe* to the two female friends, and *śaśānka-lekhā* to Sakuntalā. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalā and assist in carrying out her schemes, any more than that the two stars of Viśākhā should go after the young moon.' *Anuvartete=anusrataḥ*, K. Cf. in Vikram., Act I, *Ītralekhā-dvitiyām priya-sakhīm Urvaśīm grihitvā Viśākhā-sahita iva bhagavān Soma upasthitāḥ sa rājarshih*.

<sup>1</sup> '(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *iti* in quoting previous words is noticeable.

<sup>2</sup> 'For this golden bracelet, having its jewels sullied by the tears

Verse 66. HARINĪ (a variety of ATYASHṬĪ), containing seventeen syllables to the Pāda or quarter-verse, each Pāda being alike.

ॐ ॐ ॐ ॐ ॐ - | - - - - | ॐ - ॐ ॐ - ॐ - ॐ ॥



प्रियंवदा ॥ विचित्र ॥

<sup>२</sup> हला । मञ्जुलालेहो से करीअदु । इमं देवदासेसावदेसेण  
सुमणोगोविदं करिअ से हत्यअं पावईस्सं ।

<sup>२</sup> हला । मदनलेखोऽस्य त्रिवहान् । इमं देवदासेयापदेजेन सुमनोगोपितं कृतान्त  
हस्तं प्रापयिष्यामि ।

(rendered) scorching from internal fever right after right flowing from the outer-corner-of-my-eye which rests on my arm, slipping, slipping down [i.e. as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the soars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Vivarna-mañi-kṛita*, lit. 'made into a colourless gem,' 'made so that its jewels are devoid of colour.' *Apāṇ-gu=nūtra-prānta*. *Pravaratibhāḥ=akṣaladbhāḥ*. *An-atilulita=an-atibhṛta*, 'not closely adhering,' K.;=*nābhā-lupta*, S. and Ā. The same word occurs at the end of this Act, where allusion is made to the flowery couch of Śakuntalā, *śarīra-lulitā*, 'which her body had pressed.' One sense of root *bul* is certainly to 'adhere,' 'stick,' 'cleave.' The Deva-n. MSS. all have *an-abhilulita* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Beng. MSS. Through emaciation and disuse of the bow (cf. p. 70, l. 8, with p. 67, l. 12) the callosities on the fore-arm, usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kālidāsa to express the attenuation caused by love (cf. Megha-d. 2, *hanaka-valaya-bhraṇṣa-rikta-prakṣiptah*, 'having the fore-arm bare by the falling of the golden bracelet.') The Beng. have *an-atilulita-jyā-ghātān-lūd*, agreeing with *mañi-bandhanāt*, which would appear at first sight to be the better reading. I have followed K. and the Deva-n. MSS. in making this compound agree with *valayam*. It may, however, as K. observes, be taken adverbially. *Mañi-bandhana*, 'the place for binding on jewels,' 'the wrist.'

<sup>1</sup> 'Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.' *Modana-lekhah=ananga-lekhah*, Ā.;=*smara-bhāva-vṛṣakam lekhā*, S. *Sumano-gopita=kusuma-rangupita*, S. *Devatā-śeṣhāpadeśena*, the Beng., supported by S., read *devatā-śeṣhāpadeśena*, 'under pretext of honouring a divinity.' K. reads *devatā-śeṣhāpadeśena*, with the word *pravṛṣṭa* inserted in the margin. *Devatā-śeṣha* is supported by Ā., and

अनसूया ।

<sup>a</sup> रोञ्जइ मे सुउमारो पञ्चोओ । किं वा सउन्दला भणादि ।

शकुन्तला ।

<sup>b</sup> सहीणिओओवि विकप्पीअदि ।

प्रियंवदा ।

<sup>c</sup> तेण हि अत्तणो उवस्सासपुवं चिन्तेहि दाव किम्पि  
ललितपदबन्धणं ।

शकुन्तला ।

<sup>d</sup> हला । चिन्तेमि अहं । अवहीरणभीरुअं पुणो वेवइ मे  
हिअअं ।

राजा ॥ सहर्षम् ॥

अयं स ते तिष्ठति सङ्गमोत्सुको  
विशङ्कसे भीरु यतोऽवधीरणाम् ।

<sup>a</sup> रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला भणति । <sup>b</sup> सखी-  
नियोगोऽपि विकल्प्यते । <sup>c</sup> तेन ह्यात्मन उपन्यासपूर्वं चिन्तय तावत्किमपि  
ललितपदबन्धनम् । <sup>d</sup> हला । चिन्तयाम्यहम् । अवधीरणभीरुकं पुनर्वेषते  
मे हृदयम् ।

explained by him as *nirmālya*, 'the remains of an offering of flowers presented to an idol.' Garlands of flowers were so offered. A love-letter was one of the four recognized modes of encouraging a lover (see p. 109, n. 3).

<sup>1</sup> 'This very injunction [suggestion] of my friend is weighed (in my mind), i. e. I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahī* or *sahī*.

<sup>2</sup> 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyāsa-pūrva*, lit. 'preceded [headed] by an allusion.' *Lalita-pada-bandhana*, cf. *lalitārtha-bandham*, Vikram., Act. II; *pada-bandhana*, lit. 'the connection or composition of quarter-verses,' cf. *padāni*, ver. 68 of this play.

लभेत वा प्रार्थयिता न वा श्रियं

श्रिया दुरापः कथमीप्सितो भवेत् ॥ ६७ ॥

सख्यौ ।

<sup>a</sup> अयि अत्तगुणावमाणिणि । को दाणिं सरीरणिवाव-  
इत्तिअं सारदिअं जोसिणिं पडन्तेण वारेदिं ।

शकुन्तला ॥ सस्मितम् ॥

<sup>b</sup> णिओइदा दाणिंभिं ॥ इत्थुपविष्टा चिन्तयति ॥

<sup>a</sup> अयि आत्तगुणावमानिनि । क इदानीं शरीरनिर्वापयित्रीं शारदीं ज्योत्स्नां  
पदान्तेन वारयति । <sup>b</sup> नियोजितेदानोमस्मि ।

<sup>1</sup> 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for a union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' *Śrī=Lakṣmī*, 'the goddess of beauty and fortune,' here identified with *Sakuntalā* or with the object of the lover's hopes and aspirations. The commentators throw no light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune, or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can *she* have any difficulty in gaining *him*? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bēṅg. MSS. is probably spurious.

<sup>2</sup> 'O thou undervaluer of thine own excellences, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' i. e. (according to *S.*) this prince is too sensible to be averse to a union with one so beautiful as thou art. *Nirvāpayitrīm*, cf. *nirvāpayitā*, ver. 65, and see p. 97, n. 1. *Paṣāntena*, cf. in Act V. *paṣāntena mukham ōvṛitya rodati*.

<sup>3</sup> 'I am now (acting) under (your) directions,' i. e. it is by your orders that I do this; *niryojītāsmi bhavatibhyāṃ gīti-karणे*, 'I am directed by you to compose verses,' *S.*; 'I am only following your directions, therefore you are responsible if I meet with a repulse,' *S.*

राजा ।

स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोक-  
यामि । यतः

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।

कण्टकितेन प्रथयति मय्यनुरागं कपोलेन<sup>१</sup> ॥ ६८ ॥

शकुन्तला ।

<sup>a</sup> हला । चिन्तिता मया गोदित्रा । ए कख सस्निहिदाणि  
उण लेहणसाहणाणि ।

प्रियंवदा ।

<sup>b</sup> इमस्मिं सुओदरसुउमारे णलिणीपत्ते णहेहिं णिकिखत्त-  
वणं करेहि ।

<sup>a</sup> हला । चिन्तिता मया गोतिका । न खलु सन्निहितानि पुनर्लेखनसाधनानि ।

<sup>b</sup> अस्मिन्शुकोदरसुकुमारे नलिनीपत्ते नखैर्निक्षिप्तवर्णं कुरु ।

<sup>1</sup> 'Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised ; (and) by her thrilling cheek she discloses her affection for me.' *Vismṛita-nimesheṇa* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur ! dont je serais jaloux que le moindre clignement d'œil me privât un instant !' *Kaṇṭakita*, lit. 'having the downy hair of the cheek erect like thorns' (= *pulakāñcīta*). The erection of the hair of the body (*pulaka*, *roma-kaṇṭaka*, *romāñcāna*) indicates exquisite delight, according to the notions of the Hindūs. Cf. Vikram., Act I, *mama angam sa-roma-kaṇṭakam an-kuritam*.

<sup>2</sup> 'But the writing-materials indeed are not at hand.' Most of the MSS. have *hu* for Sanskrit *khahu*. Lassen (Institut. Prāk. p. 192) shews that *kkhu* is the proper form after a short vowel.

<sup>3</sup> 'Engrave the letters [make engraving of the letters] with your nails

Verse 68. ĀRYĀ or GĀTHĀ. See verse 2.

— उ उ | — — | — उ उ || — उ उ | — — | उ — उ | उ उ — | —  
— उ उ | — — | उ उ उ उ || — उ उ | — — | उ | — — | उ

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥

<sup>a</sup> हला । सुषुह दाणिं सङ्गदत्थं ण वेत्ति ।

उभे ।

<sup>b</sup> अवहिदम्ह ।

शकुन्तला ॥ वाचयति ॥

<sup>c</sup> तुज्झ ण आणे हिअअं मम उण कामो दिवावि रत्तिमिपि ।  
णिग्घिण तवेइ वलिअं तुइ वृत्तमणोरहाइ अङ्गाइ ॥६९॥<sup>a</sup> हला । शृणुतमिदानीं सङ्गतायं न वेत्ति ।<sup>b</sup> अवहिते स्त्रः ।<sup>c</sup> तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

निर्घृण तपति चलीयस्त्वयि वृत्तमनोरथाया अङ्गानि ॥६९॥

on this lotus-leaf smooth as a parrot's breast.' *Śukodara*, 'a parrot's breast,' it also means 'a leaf of the Tālīśa tree' (= *tālīśa-pattra*); in Vikram., Act IV, the colour of a scarf is compared to the same thing (*śukodara-śyāmaṃ stanānśukam*), and in Mahā-bh. ii. 1035, the colour of horses (*śukodara-samān hayān*). The Prākṛit is answerable for *nikshipta-varṇaṃ kuru*. This is the reading of all the Deva-n. MSS.; the Beng. have *pada-śēheda-bhaktiyā nakhair ālikhyatām*.

<sup>1</sup> 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS. and my own. The other Deva-n. agree, but give *maṇorahāim* for *manorathāni*, in concord with *angāni*. *Maṇorahāi* and *maṇorahae* may both stand for the Sanskrit gen. fem. *manorathāyāḥ* (in concord with *mama*), and both are equally admissible into the metre (Lassen's Instit. Prāk. pp. 304, 305, 147). The interpretation of Čandra-śekhara supports this reading (*nishkṛīpa tapayati balīyas tvad-abhimukha-manorathāyā angāni*). This verse is called by Kāṭavema the *upanyāsa* or 'allusion,' see p. 116, n. 2; see also the next note on verse 70.

Verse 69. UDCĀTHĀ or GĪTĪ. See verse 4.

— ० ० | — — | ० ० — || ० ० ० ० | — — | ० — ० | — — | —  
— ० ० | ० — ० | ० ० — || ० ० — | ० ० — | ० — ० | — — | —

राजा ॥ सहसोपसृत्य ॥

तपति तनुगात्रि मदनस्वामनिशं मां पुनर्देहत्येव ।

ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः ॥७०॥

सख्यौ ॥ विलोक्य सहर्षमुत्थाय ॥

"साञ्जदं अविलम्बिणी मणोरहंस्स ।

॥ शकुन्तलाभ्युत्पातुमिच्छति ॥

राजा ।

अलमलमायासेन ।

संदष्टकुसुमशयनान्याशुक्लान्तविसभङ्गसुरभीणि ।

गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥७१॥

<sup>n</sup> स्वागतमविलम्बिनी मनोरथस्य ।

<sup>1</sup> 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly; for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudvatī* is a kind of lotus, which blossoms in the night and fades by day (*kumudvatī candra-virahena santaptā bhavati*, S.), here compared to *Sakuntalā*. *Kumudvatī* is usually 'a group of lotuses.' *Śaśāṅka*, 'hare-marked,' i. e. the moon. Dushyanta again compares himself to the moon (cf. p. 113, n. 1). This with the preceding verse, according to S. and C., is an example of the figure called *Uttarottara*.

<sup>2</sup> 'Welcome to the speedy (fulfilment of thy) desire!' or 'welcome to the object of thy desire which does not delay (its appearance).' The Beng. insert *samīhita-phalasya* or *śintita-phalasya*.

<sup>3</sup> 'Thy limbs, which closely press the couch of flowers, (and are) fragrant by the crushing of the quickly-faded lotus-fibres, being grievously

Verse 70. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ ॐ ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ ॐ || ॐ ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ ॐ |

Verse 71. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ ॐ ॐ ॐ | ॐ ॐ ॐ ॐ | ॐ ॐ ॐ || ॐ ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ ॐ |

अनपुनः ।

<sup>a</sup> इदं मिलातलेकदमं अणुगणहृद वक्ष्ये ।

॥ यत्तद्विदुः । अणुगण मलज्जा विदुः ॥

प्रियं ।

<sup>b</sup> दुवेणम्य वो अणुगणहृद पञ्चकलो । सहीसिण्हो  
जग मं पुणरुज्जवादिणिं करदि ।

<sup>a</sup> इदं मिलातलेकदमं अणुगणहृद वक्ष्ये । <sup>b</sup> इदं मलज्जा विदुः । अणुगण मलज्जा विदुः ।

राजा ।

भद्रे । नैतत्परिहार्यम् । विवक्षितं ह्यनुक्तमनुतापं जनयति ।

प्रियंवदा ।

<sup>a</sup> आब्रूषस्व विसञ्जवासिणो जणस्स अत्तिहरेण रक्खा हो-  
द्वंत्ति एसो वो धम्मो ।

राजा ।

नास्मात्परम् ।

प्रियंवदा ।

<sup>b</sup> तेण हि इञ्चं णो पिञ्चसही तुमं उद्दिस्सिञ्च इमं अवत्थनारं  
भञ्जवदा मञ्जणेण आरोबिदा । ता अरुहसि अम्भुबवत्तीए  
जीविदं से अवलम्बिदुं ।

राजा ।

भद्रे । साधारणोऽयं प्रणयः । सर्वथानुगृहीतोऽस्मि ।

<sup>a</sup> आपन्नस्य विषयवासिनो जनस्यार्तिहरेण राज्ञा भवितव्यमित्येष वो धर्मः ।

<sup>b</sup> तेन हीयमावयोः प्रियसखी त्वामुद्दिश्येदमवस्थान्तरं भगवता मदनेनारोपिता ।  
तदहस्यभ्युपपत्त्या जीवितमस्या अवलम्बितुम् ।

<sup>1</sup> 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken produces subsequent regret.' *Anu-tāpa*, 'after-pain,' i. e. repentance. *Vivakshita*, from the desid. of root *vac*.

<sup>2</sup> 'It is to be become by the king [the king ought to be] the remover of the suffering of one dwelling in his kingdom (who has) fallen into trouble; such is your duty.' The Beng. have *āsrama-vāsino* for *vishaya-vāsino*. The latter reading is supported by K.

<sup>3</sup> 'No other than this,' i. e. nothing short of this; this is exactly my duty.

<sup>4</sup> 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Ud-diśya*, 'aiming at,' 'regarding,' see p. 101, n. 1. *Avasthāntara*, 'another state,' i. e. an alteration from the natural and healthy state. *Āropitā=prāpitā*, S'.

<sup>5</sup> *Avalambitum*, properly 'to cling to,' 'depend upon;' here used transitively, 'to sustain,' 'support.'

<sup>6</sup> Cf. Vikram., Act II, *sādhāraṇo 'yam ubhayoḥ prañayaḥ*.



शकुन्तला ॥ प्रियंवदामवलोक्य ॥

<sup>a</sup> हला । किं अन्तेउरविरहपञ्जुस्सुअस्स राएसिणी  
उवरोहेण ।

राजा ।

सुन्दरि ।

इदमनन्यपरायणमन्यथा

हृदयसन्निहिते हृदयं मम ।

यदि समर्थयसे मदिरक्षणे

मदनवाणहतोऽस्मि हतः पुनः ॥ ७२ ॥

अनसूया ।

<sup>b</sup> वअस्स । बहुवल्लहा राज्ञाणो सुणीअन्ति । जह णो  
पिअसही वन्धुअणसीअणिज्जा ण होइ । तह णिद्धा-  
हेहि ।

<sup>a</sup> हला । किमन्तःपुरविरहपर्युत्सुकस्य राजर्षेरुपरोधेन ।

<sup>b</sup> वयस्य ।

बहुवल्लभा राजानः श्रूयन्ते । यथा नौ प्रियसखी वन्धुजनशोचनीया न भवति । तथा  
निर्वाहय ।

<sup>1</sup> 'What (can you mean) by detaining the Rājarshi, who is pining (by reason of) separation from his royal-consorts?' *Antah-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants thereof.

<sup>2</sup> 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being (already) slain by Love's shafts, I am slain again,' i. e. I suffer a second death. Cf. *Bharṭṛi-h. i. 63, hatam api nihantya eva madanaḥ. Hṛdaya-sannihite* = *man-mano-vasthāyini*, 'O thou that abidest in my heart,' S. ; = *cittārūḍhe*, C. *Madirā*, 'wine,' as applied to *ākṣhaṇa*, 'the eye,' is said by S. to be equivalent to *sundara*, 'beautiful ;' or to *śhaḍ-ghūrṇana-śīla*, 'slightly inclined to roll about.' 'Wine-eyed' may mean 'one whose eyes intoxicate like wine.'

Verse 72. DRUTA-VILAMBITA (a variety of JAGATI). See verse 45.

राजा ।

भद्रे । किं बहुना ।

परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।

समुद्रसना चोर्वी सखी च युवयोरियम् ॥ ७३ ॥

उभे ।

<sup>a</sup> णिवुदम्ह ।

प्रियंवदा ॥ सदृष्टिस्तेषाम् ॥

<sup>b</sup> अणसूए । जह एसो इदो दिणदिट्ठी उस्सुओ मिअपो-  
दओ मादरं अण्णसदि । एहि । सओएम णं । ॥ इत्थुभे प्रस्थिते ॥

शकुन्तला ।

<sup>c</sup> हला । असरणम्हि । अण्णदरा वो आअच्छदु ।<sup>a</sup> निर्वृते स्वः ।<sup>b</sup> अनसूये । ययैप इतो दत्तदृष्टिरुत्सुको मृगपोतको मा-

तरणन्विष्यति । एहि । संयोजयाव एनम् ।

<sup>c</sup> हला । अशरणास्मि । अन्यतरा

युवयोरगच्छतु ।

<sup>1</sup> 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand (éa), and on the other (éa) this friend of yours,' i. e. there will be but two sources of glory to my race, viz. the sea-girt earth and Śakuntalā. *Prati-shīhā* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament,' S.; properly 'a cause of stability,' 'a support.' *Parigraha-bahutve* = *kalatra-bāhulye*. The Deva-n. MSS. read *samudra-vasanā*, 'clothed in the ocean,' 'having the ocean for its garments' (*samudra eva vastrāṇi yasyāḥ*, S.) The Beng. all have *samudra-rasanā*, which is literally 'sea-girt' (*rasanā* = *mekhalā*), and seems to be the better reading. Cf. Hitop. l. 2542. Confusion between *rasanā* and *vasanā* may easily have arisen. Éa éa, see p. 14, n. 1.

<sup>2</sup> In the Beng. MSS. the dialogue which follows these words has several interpolations.

<sup>3</sup> Lit. 'let us cause it to join (its mother),' 'let us lead it to its mother.' *Mātrā saha iti anushanga*, S. Some word like *paśya*, 'See!' may be supplied before *yathā* in the sentence preceding.

उभे ।

<sup>a</sup> 'पुहवीए जो सरणं । सो तुह समीवे वट्टइ । ॥ इति निष्क्रान्ते ॥

शकुन्तला ।

<sup>b</sup> 'कहं गदाओ एव ।

राजा ।

अलमावेगेन । नन्वयमाराधयिता जनस्तव समीपे  
वर्तते ।

किं शीतलैः क्लमविनोदिभिरार्द्रवाता-

न्सञ्चारयामि नलिनीदलतालवृन्तैः ।

अङ्गे निधाय करभोरु ययासुखं ते

संवाहयामि चरणावुत पद्मताम्रौ ॥७४॥

<sup>a</sup> पृथिव्या यः शरणम् । स तव समीपे वर्तते ।

<sup>b</sup> कथं गते एव ।

<sup>1</sup> 'Does not this person, thy humble-servant [thy adorer], remain near thee?' i. e. am not I here to wait upon thee, in place of thy friends? The Beng. add *sakhī-bhūmau*. *Ārōdhayitā*=*parīcārakaḥ*, 'an attendant,' S., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a 'double-entendre.'

<sup>2</sup> 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans which-remove langour? or placing thy feet, brown as the lotus, O round-thighed (maiden), in (my) lap shall I rub them soothingly?' *Karabhoru*, voc. case of *karabhorū*; according to Pān. iv. 1, 69, *ūru*, 'a thigh or hip,' at the end of this and some other compounds becomes *ūrū*, and is declined like *vadhū*; and *karabhorūḥ* is said to be equivalent to *vr̥ttorūḥ strī*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers;' it is also 'a young elephant.' Dr. Boehtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other; for from the following gloss of Ō. it seems probable that as *kora* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper

शकुन्तला ।

<sup>a</sup> ए माणणीएसु अत्ताणं अबराहइस्सं । ॥ इत्युत्थाय गन्तुमिच्छति ॥

राजा ।

सुन्दरि । अपरिनिर्वाणी दिवंसः । इयं च ते शरीरावेस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।

कथमातपे गमिष्यसि परिबाधापेलवैरङ्गैः ॥ ७५ ॥

॥ इति बलादेनां निवर्तयति ॥

<sup>a</sup> न माननीयेष्वात्मानमपराधयिष्यामि ।

part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah prāṇy-angam* ('is part of an animal') *tadiva ūrur yasyāḥ śubha-lakshanam idaṃ tad uktam, hasti-hasta-nibhair* ('like an elephant's trunk') *ṛittair* ('round') *asthābhair kurabhopamair prāpnuvanti yūrūbhīḥ śaśvat striyaḥ sukhān anangajam*. The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Cf. *karabhopamorūḥ*, Raghu-v. vi. 83, and *dvirada-nāsorūḥ*, Bhaṭṭi-k. iv. 17. *Samvāhayāmi = mardayāmi*; *saṃ-vāh* (or more correctly *saṃ-vah* in the causal) is applied especially to the rubbing or shampooing of the limbs. *Padma-tāmrau*, Chézy observes that the Hindū women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they were in the habit of dyeing their nails and fingers, as well as their feet. Cf. *strī-nakha-pāṭalam kuruvakam*, Vikram., Act II.

<sup>1</sup> 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect], i. e. with my foster-father and others.

<sup>2</sup> 'The day is not (yet) cool.' *A-parinirvāṇa = an-apagata-tivratapa*, 'having its great heat not yet passed off'; 'it was still noon,' S'. Some MSS. have *a-nirvāṇa*, and others *apa-nirvāṇa (= a-nirvāṇa, nirvāṇa-rahita)*.

<sup>3</sup> 'Having left the couch of flowers (and) the covering of thy bosom

Verse 75. ĀRYĀ or GĀTHĀ. See verse 2.

-- | ॐ ॐ ॐ ॐ | ॐ ॐ -- || ॐ ॐ -- | ॐ ॐ -- | ॐ ॐ -- | ॐ ॐ -- |  
ॐ ॐ -- | ॐ ॐ -- | ॐ ॐ -- || ॐ ॐ -- | -- | ॐ | -- | --

अकुलला ।

२ पौरव । रक्स विणञं । मञ्जणसन्नत्तावि ए हु अत्तणो  
पह्वामि ।

राजा ।

भीरु । अलं गुरुजनभयेन । दृष्ट्वा ते विदितधर्मा तत्र-  
भवाच्चात्र दोषं ग्रहीष्यति कुलपतिः । अपि च

गान्धर्वेण विवाहेन बह्व्यो राजपिकन्यकाः ।

श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ॥ ७६ ॥

२ पौरव । रक्स विणञ् । मञ्जणसन्नत्तावि न मञ्जणसन्नत्तावि न मञ्जणसन्नत्तावि न मञ्जणसन्नत्तावि ।

formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' *Poribādhā-pelava* = *dolikhāśakāṣṇa*, 'incapable of bearing hardship.' The Beng. have *komala* for *pelava*.

१ 'Even though inflamed by Love, I have not the power (of disposing) of myself,' i.e. *yata tvaṁ-mano-ratha-pūroṣaṁ kṛiyate*, 'so that your wish may be fulfilled,' S'.

२ 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' i.e. will not attribute blame to you in this matter. *Dṛiṣṭvā te* is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. *Vidita-dharmā*, see Pān. v. 4, 124; *dharma* at the end of a Bahuvrīhi comp. becomes *dharma*, (cf. *yuvāṅ. kṣatriya-dharmāṇa*, Hitop. I. 2473).

१ Many daughters of Rājashis [p. 44, notes 1 and 2] are heard to have been married by the marriage (called) Gāndharva, and (even) they have received the approval of their fathers [been approved by their fathers]. The Gāndharva marriage is one of the forms of marriage described in Manu iii. 22, &c. It is a marriage proceeding entirely from love (*kāma-sambhava*) or the mutual inclination (*anyonyeśā*) of a youth and maiden, and concluded without any ceremonies and without consulting relatives, see Manu iii. 32; Indian Wisdom, p. 199. *Gāndharva* = *paraspara-bhāṣayā* *ap'ā vādāt*, K. The long scene which follows this verse in the Beng. MSS. is omitted in all the Devan., and must be regarded as an interpolation.



शकुन्तला ॥ ससम्भ्रमम् ॥

<sup>a</sup> पौरव । असंसञ्जं मम शरीरवृत्तन्तोवलम्भस्सं अज्जा  
गोदमी इदो एव आअच्छदि । दाव विडबन्नरिदो  
होहि ।

राजा ।

तथा । ॥ इत्यात्मानमावृत्य तिष्ठति ॥

॥ ततः प्रविशति पात्रहस्तां गौतमी सख्यौ च ॥

सख्यौ ।

<sup>b</sup> इदो इदो अज्जा गोदमी ।

गौतमी ॥ शकुन्तलामुपेत्य ॥

<sup>c</sup> जादे । अवि लहुसन्दावाइं दे अङ्गाइं ।

<sup>a</sup> पौरव । असंशयं मम शरीरवृत्तान्तोपलम्भायायां गौतमीत एवागच्छति । ताव-  
द्विष्टपान्नरितो भव । <sup>b</sup> इत इत आर्या गौतमी । <sup>c</sup> जाते । अपि  
लघुसन्तापानि तेऽङ्गानि ।

the Ākravākī or female of the Ruddy goose, commonly called the Brāhmaṇī duck (Anas Casarca). The male and female of these birds keep together during the day (whence one of their names, *dvandva-bāra*, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name *rātri-viślesha-gāmin*) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name *rathāṅga* or *ratha-pāda*, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits; thus in Vikram., Act IV, *sahācarīm dūre matvā viraushi samutsukah*; cf. also Megha-d. 82, and Raghu-v. viii. 55.

<sup>1</sup> 'To ascertain the state of my bodily health.' Prakṛit has no dative, but gives the force of that case to the genitive.

<sup>2</sup> 'Concealed by the branches;' see p. 104, n. 2.

<sup>3</sup> 'With a vessel in her hand.' One MS. has *udaka-pātra-hastā*, 'with a vessel of water in her hand.'

शकुन्तला ।

<sup>a</sup> अज्जे । अत्थि मे विसेसो ।

गौतमी ।

<sup>b</sup> इमिणा दम्भोद<sup>3</sup>एण शिराबाधं एव दे सरीरं भविस्सदि ।  
॥ शिरसि शकुन्तलामभ्युक्ष्य ॥ <sup>c</sup> वच्छे । परिणतो दिअहो । एहि ।  
उडजं एव गच्छम्ह । ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतम् ॥

<sup>d</sup> हिअअ । पढमं एव सुहोवणदे मणोरहे काटरभावं ए  
मुच्चसि । साणुसअविहडिअस्स कहां दे सम्पदं सन्दावो ।  
॥ पदान्तरे स्थित्वा । प्रकाशम् ॥ <sup>e</sup> लटावलअ सन्दावहारअ । आ-  
मन्तेमि तुमं भूओवि परिभोअस्स ।

॥ दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः ॥

<sup>a</sup> आर्ये । अस्ति मे विशेषः । <sup>b</sup> अनेन दर्भोदकेन निराबाधमेव ते शरीरं  
भविष्यति । <sup>c</sup> वत्से । परिणतो दिवसः । एहि । उडजमेव गच्छामः । <sup>d</sup> हृदय ।  
प्रथममेव सुखोपनते मनोरथे कातरभावं न मुच्चसि । सानुशयविघटितस्य कथं ते  
साम्प्रतं सन्तापः । <sup>e</sup> लटावलय सन्तापहारक । आमन्त्रये त्वां भूयोऽपि परि-  
भोगाय ।

<sup>1</sup> 'O venerable mother! there is a change for the better in me.' *Nairujyam kinīcid idānīm vṛittam*, 'there is now some freedom from pain,' S'. *Ajje* is the reading of the oldest MSS., supported by S'. and C'. *Viśesha* is 'a change for the better,' in contradistinction to *vikāra*, 'a change for the worse.' The very same expression occurs in *Mālavikā*. p. 46, l. 9.

<sup>2</sup> 'With this Darbha-water,' i. e. water and Kuśa grass, mixed and used for the *sāntya-udaka*, mentioned at p. 97, l. 3; see also p. 19, n. 1, in the middle.

<sup>3</sup> 'O heart, even before, when the object-of-thy-desire readily presented itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [After advancing a step, standing still again, aloud] O bower of creepers, remover of my suffering,



राजा ॥ पूर्वस्थानमुपेत । सनिःश्वासम् ॥

अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः । मया हि

मुहुरङ्गुलिसंवृताधरोष्ठं

प्रतिवेधाक्षरविक्रवाभिरामम् ।

मुखमंशविवर्ति पक्ष्मलाक्ष्याः

कथमप्युन्नमितं न चुम्बितं तु ॥७८॥

I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].’ *Prathamam eva*, &c., see p. 120, l. 5. *Sukhopanate*, compare *yad upanataṁ duḥkhaṁ sukhaṁ tat*, Vikram., end of Act III. *Vi-ghaṭita* ‘broken,’ ‘distracted with grief.’ *Paribhoassa*, the genitive in Prākṛit used for the Sanskrit dative, see p. 129, n. 1. *Paribhogāya*, cf. *paribhukta*, p. 132, l. 1.

<sup>1</sup> ‘Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one’s wishes]; for by me the face of the lovely-eyelashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.’ *Anguli-saṁvṛita* = *angulibhyāṁ pihita*, S. *Adharoshṭha*, see p. 33, n. 1, in the middle. *Pratishedhākshara*, i. e. *na mamādharaṁ ōmbanīyam* [*unnamanīyam*], ‘my lips must not be kissed,’ S. and Ā. *Alam alam mā iti prabhṛitibhīḥ*, by such expressions as ‘enough,’ ‘enough,’ ‘don’t,’ K. Some of the Deva-n. MSS. read *pratishedhāntara*. *Akshara* is ‘a syllable,’ as well as ‘a letter.’ *Anśa-vivarti* = *tiryak-kṛitam*, ‘turned on one side,’ Ā. It may, however, also mean ‘revolving on the shoulders’ (*aṅśayor vivarti*). S. mentions another reading, *anga-vivarti* = *kroḍa-ghūrṇamānam*. *Pakṣmalākṣhī* = *śāru-bahu-pakṣma-yuktam*, or *praśasta-pakṣma-yuktam akṣhī yasyāḥ*, ‘who has eyes with beautiful eye-lashes,’ S. and Ā., i. e. whose eye-lashes are brown like the leaf of a lotus, Ā. The Hindū women used collyrium to darken the eye-lashes and eye-brows. *Pakṣmala* is properly ‘possessed of eye-lashes’ (*pakṣma-vat*), an adjective formed from *pakṣman* as *sidh-mala* from *sidhman*, Pāṇ. v. 2, 97; Gram. 80. LXXX. *Ut-pakṣmala*,

क्व नु खलु सम्प्रति गच्छामि । अथवा । इहैव प्रियापरि-  
भुक्तमुक्ते लतावलये मुहूर्ते स्थास्यामि । ॥ सर्वतोऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं  
क्लान्तो मन्मथलेख एष नलिनीपद्मे नखैरर्पितः ।  
हस्ताङ्गुलिमिदं विसाभरणमित्यासज्यमानेक्षणो  
निर्गन्तुं सहसा न वेतसगृहाच्छक्तोऽस्मि शून्यादपि ॥७९॥

आकाशे ।

राजन् ।

सायन्तने सवनकर्मणि सम्प्रवृत्ते  
वेदीं हुताशनवतीं परितः प्रकीर्णाः ।

‘having upturned eye-lashes,’ occurs about the middle of the Second Act of Vikram. *Katham-api*, ‘somehow or other,’ ‘hardly,’ compare p. 128, l. 12. *Na cumbitam tu* is the reading of the Calcutta ed. and of the Sāhit.-d. p. 116, supported by Ā.

<sup>1</sup> ‘Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.’ *Athavā*, see p. 30, n. 3, and p. 24, n. 1, at the end. *Paribhukta*, compare *paribhogāya*, p. 130, n. 3, at the end. *Muhūrtam*, see p. 37, n. 1, at the end.

<sup>2</sup> ‘Here on the stone-seat is her flowery couch impressed by her form ; here is the faded love-letter committed to the lotus-leaf with her nails ; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the Vetasa-arbour, even though deserted (by her).’ *Sarīra-lulitā*=*deha-sanghrishṭā*, ‘rubbed by the body ;’ see *anatilulitā*, p. 114, n. 2. *Śilāyām*, see p. 105, n. 1, and p. 121, n. 1. *Klānta*, S. and the Beng. MSS. read *kānta*, ‘charming,’ ‘dear.’ *Visābharāṇa*=*mṛināla-valaya*, see p. 106, n. 1. *Āsajyamānekshaṇa*=*āropyamānekshaṇa*. *Vetasa-grihāt*=*latā-maṇḍapāt*, ‘from the arbour of creepers,’ see p. 104, l. 1.

छायाश्चरन्ति बहुधा भयमादधानाः

सन्ध्यापयोदकपिशाः पिशिताशनानाम् ॥ ८० ॥

राजा ।

अयमयमागच्छामि । ॥ इति निष्क्रान्तः ॥

॥ तृतीयोऽङ्कः ॥

<sup>1</sup> '[In the air.] The evening sacrificial rite being commenced, the shadows of the Rākshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ākāśe*, see p. 96, n. 3. *Savana-karmaṇi* = *homa-karmaṇi*. *Sampravṛitte* = *upakrānte*. *Pari-tas*, 'on all sides of,' 'around,' here governing an accusative. *Prakīrṇāḥ* is the reading of the oldest MSS.; S. reads *vistīrṇāḥ*; the Deva-n. *prayastāḥ*, 'striving,' 'using effort.' *Hutāśanavatīm* = *āhitāgnim*. *Bhayam ādadhānāḥ* = *trāsam utpādayantyaḥ*. *Kapiśa*, properly 'ape-coloured,' generally 'brown,' 'dark-brown.' *Piśitāśanānām* = *rākshasānām*. The Rākshasas (see p. 40, n. 5) were remarkable for their appetite for raw flesh (*piśita*).

<sup>2</sup> Observe the use of *ayam*, 'this one,' with the first person of the verb. Dr. Burkhard reads *ayam aham* for *ayam ayam*; cf. p. 136, l. 7, *ayam aham bhoḥ*.

Verse 80. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74.

## ॥ अथ चतुर्थोद्गादौ विष्कम्भः ॥

॥ ततः प्रविशतः कुसुमावचयमभिनयन्यौ सख्यौ ॥

अनसूया ।

<sup>a</sup> हला पिअंवदे । जइवि गन्धर्वेण विवाहविहिणा णिवुत्त-  
कल्लाणा सउन्दला अणुरूपभक्तुगामिणी संवुत्तेत्ति णिवुदं  
मे हिअअं । तहवि एत्तिअं चिन्तंणिज्जं ।

प्रियंवदा ।

<sup>b</sup> कहं विअ ।

अनसूया ।

<sup>c</sup> अज्ज सो राएसी इट्ठं परिसमाविअ इसीहिं विसज्जिअो  
अत्तणो एअरं पविसिअ अन्तेउरसमागदो इदोगदं वुत्तन्तं  
सुमरदि वा ए वेत्ति ।

यद्यपि शकुन्तला को अपने अति प्रिय पुत्र मिल गया है और जो धर्म-विवाह के  
नियमों को भी सम्भूतियों में आनंद समझ ले  
न। <sup>a</sup> हला प्रियंवदे । यद्यपि गान्धर्वेण विवाहविधिना निर्वृत्तकल्याणा शकुन्तलानु-  
रूपभर्तृगामिनी संवृत्तेति निर्वृतं मे हृदयम् । तथापीयच्चिन्तनीयम् । <sup>b</sup> कथमिव ।

<sup>c</sup> अद्य स राजर्षिर्पिठं परिसमाप्यर्षिभिर्विसर्जित आत्मनो नगरं प्रविश्यान्तःपुरसमागत  
इतो गतं वृत्तान्तं स्मरति वा न वेत्ति । Having described the ceremony.

<sup>1</sup> See the note on the term Vishkambha, p. 97, n. 3.

<sup>2</sup> 'Although my heart is comforted by the thought that Sakuntalā has become completely happy in being united to a husband worthy of her by a Gāndharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' Gāndharvena, see p. 127, n. 3. Anurūpa-bhartri-gāminī, the Beng. have anurūpa-bhartri-bhāginī. Iti may often be translated by 'so thinking,' see p. 140, n. 2.

प्रियंवदा ।

“वीस्रवा होहि । ए तादिता आकिद्विसेता गुणविरोहिणी होन्ति । किन्तु तादो दाणिं इमं वृत्तानं सुणिञ्च ए आणे किं पडिवज्जिस्सदित्ति ।

अनमूया ।

“जह अहं देक्खामि । तह तस्स अणुमदं भवे ।

प्रियंवदा ।

“कहं विञ्च ।

अनमूया ।

“गुणवदे कणञ्चा पडिवादणिज्जेत्ति अञ्चं दाव पढमो सङ्कप्पो । तं जइ देवं एव सम्पादेदि । एं अप्पाअसेण किदयो गुरुअणो ।

प्रियंवदा ॥ पुष्पमाननं विलोक ॥

“सहि । अवड्ढाडं वलिकम्मपज्जत्ताइं कुसुमाइं ।

<sup>a</sup> विञ्चया भव । न तादृजा आकृतिविज्ञेया गुणविरोधिनो भवन्ति । किन्तु तात इदानीमिमं वृत्तानं श्रुत्वा न जाने किं प्रतिपत्स्यत इति । <sup>b</sup> यथाहं पश्यामि ।  
 तथा तस्यानुमतं भवेत् । <sup>c</sup> कथमिदं । <sup>d</sup> गुणवत् कन्या प्रतिपादनोपयोग्यं तावत्प्रथमः सङ्कल्पः । तं यदि दयनयं सम्पादयेति । नन्यन्प्राप्तुमन् कृतायां गुरुजनः ।  
<sup>e</sup> सहि । अवचितानि वलिकर्मपर्याप्तानि कुसुमानि । <sup>f</sup> अतिशयोक्त्युद्दिष्टम्

‘Such distinguished characters as these do not become opposite in their qualities (to what they formerly were). But I know not now what reply the father will make when he has heard this intelligence.’ *Ākṛiti*, properly ‘form,’ ‘figure.’ *Kiñtu* is inserted by the Mackenzie MS., supported by K. *Pratipattiyote* = *abhidhāsyati*, S.; = *praticolki*, K.; Westergaard gives ‘respondere’ as one sense of *pratipad* (cf. *taṁ śrotvā tatheti pratya-padyata*, Rāmāy. i. 10, 15). It might be translated, ‘what he will think of the matter,’ ‘what he will do,’ ‘whether he will ratify it.’

‘The maiden is to be given to a worthy (husband), such was the first purpose-of-his-heart.’ *Sankalpa* = *maṇḍ-ratha*, S.; properly ‘a resolve,’ ‘mental determination’ (see p. 49, l. 5, with note 2 at the end).

अनसूया ।

<sup>a</sup> गं पिअसहीए सउन्दलाए सोहग्गदेवआ अच्च-  
णीआ ।

प्रियंवदा ।

<sup>b</sup> जुज्जदि । ॥ इति तदेव कर्माभेते ॥

नेपथ्ये ।

अयमहं भोः ।

अनसूया ॥ कर्णे दस्वा ॥

<sup>c</sup> सहि । अदिधिणा विअ णिवेदिदं ।

प्रियंवदा ।

<sup>d</sup> गं उडजससिहिदा सउन्दला । ॥ आत्मगतम् ॥ <sup>e</sup> अज्ज उए  
हिअएण अससिहिदा ।

<sup>a</sup> ननु प्रियसख्याः शकुन्तलायाः सौभाग्यदेवतार्चनीया ।  
<sup>b</sup> जुज्यते  
<sup>c</sup> सखि । अतिथिनव निवेदितम् ।  
<sup>d</sup> ननु उजससिहिता शकुन्तला ।  
<sup>e</sup> अद्य  
युनहृदयेनासन्निहिता ।

<sup>1</sup> 'Is not the guardian-deity of our dear friend Śakuntalā to be honoured (with an offering)?' *Saubhāgya-devatā*, 'the tutelary deity,' 'the deity who watches over the welfare of any one.' The Beng. read *devatāḥ*, 'deities,' and S. adds *shashṭikā-gaurī-prabhṛitayaḥ*, 'such as Shashṭikā [Durgā], Gaurī, &c.'

<sup>2</sup> '[Behind the scenes.] It is I, ho there!' *Nepathye*, see p. 3, n. 2. *Ayam aham āgato 'smi iti arthah*, S. See Manu ii. 122, &c., 'After salutation, a Brāhman must address an elder, saying, "I am such a one" (*asau nāmāham*), pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, "It is I" (*aham iti*), and in that manner should he address all women. In the salutation he should utter the word *bhoḥ* (*bhoḥ-sabda*), for the particle *bhoḥ* is held by sages to have the same property with names (fully expressed).'

<sup>3</sup> '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' So read the Beng. MSS., the Deva-n. have *atithīnām*.

<sup>4</sup> 'With her heart she is not near,' i. e. her heart is absent with Dushyanta.

अनसूया ।

१ होतु । अलं एत्ति एहिं कुसुमेहिं । ॥ इति प्रस्थिते ॥

नेपथ्ये ।

आ अतिथिपरिभाविनि ।

विचिन्तयन्ती यमनन्यमानसा

यत् = जितम् ।

उत्तमं यत् = उत्तमम् ।

विचिन्तयन्ती = चिन्तयन्ती ।

तपोधनं वेत्ति न मामुपस्थितम् ।

स्मरिष्यति त्वां न, स बोधितोऽपि स-

न्कथां प्रसक्तः प्रथमं कृतमिव ॥ ८१ ॥

प्रियंवदा ।

१ हृष्टी हृष्टी । अपि अं एव संवृत्तं । कस्सिंपि पूज्यारूहे

अवरडा सुखहिअआ सउन्दला । ॥ पुरोऽवलोक्य ॥

जस्सिं कस्सिंपि । एसो दुवासो सुलहकोवो महेसी ।

तह सविअ वेअचहुलुप्फुल्लदुवाराए गईए पडिणिवृत्तो ।

अलं एत्ति एहिं कुसुमेहिं । ॥ इति प्रस्थिते ॥

कस्सिन्नापि पूजार्हेऽपराडा शून्यहृदया शकुन्तला ।

एव दुवासः सुलहकोवो महर्षिः । तथा शम्भो वगचदुल्लुप्फुल्लदुवारया गीत्या प्रतिनिवृत्तः ।

1 'Woe! thou that art disrespectful to a guest! that (man) of whom (thou art) thinking to-the-exclusion-of-every-other-object-from-thy-mind, (so that) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory, even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself).' *Atithi-paribhāvini*, see p. 36, n. 1; the Beng. have *katham atithim paribhavasi*. *Vetsi*=*vibhāvayasi*, S. *Bodhitā*=*smāritā*, S. *Kṛitām*, i. e. *ātmanuiva*, S.; *kathām kṛi*=root *kath*, 'to speak,' 'tell,' 'say,' and *kathām kṛitām*=*kathitām*, 'what is spoken,' 'said.'

2 'A very unpleasant thing has occurred. Śakuntalā, in her absence of mind, has committed an offence against some person deserving of respect.

<sup>a</sup> की असो हुदवहादो दहिदुं पहविस्सदि ।

अनसूया ।

<sup>b</sup> गच्छ । पादेसु पणमिअ णिवत्तेहि णं । जाव अहं  
अग्घोदअं उवकप्पेमि ।

<sup>a</sup> कोऽन्यो हुतवहाद्दधुं प्रभविष्यति । <sup>b</sup> गच्छ । पादयोः प्रणम्य निवर्तयेनम् ।

यावदहमर्घ्योदकमुपकल्पयामि ।

[Looking on in front.] Not, indeed, against some (mere ordinary) person ; (for I see that) it is the great Rishi Durvāsas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding, and difficult to be checked through its impetuosity.' *Sūnya-hridayā*, lit. 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-śaṭula*, &c. This is the reading of the Mackenzie MS., and seems to have been that of K. All the Deva-n. have *upphulla* for the Sanskrit *utphulla*, from root *sphul*, 'to leap,' allied to *sphur*. As to the Prākṛit *upphulla*, it may be observed that many consonants in Prākṛit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukkha* or *suha* may be written for the Sanskrit *sukha*, and *nīhitta* or *nīhia* for *nīhita*, Lassen's Instit. Prāk. p. 276, 3. The oldest Beng. MS. has *avirala-pādodddhārayā*, and the Calcutta ed. *avirala-pāda-tvarayā gatyā*. Durvāsas is a saint or Muni, represented by the Hindū poets as excessively choleric, and inexorably severe. The Purāṇas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons (see Vishṇu-p. p. 70). For Mahārshi, see p. 39, n. 3, and p. 44, n. 2.

<sup>1</sup> 'Who beside Fire will have (such) power to consume?' S. alone has *tathā* (*taha*) at the end of this sentence. The wrath of a Brāhman is frequently compared to fire (see p. 74, n. 3, and p. 50, n. 2).

<sup>2</sup> 'Therefore, bowing down at his feet, persuade him to return, whilst I prepare a propitiatory offering and water.' The Beng. have *patitvā*, 'having fallen,' for *pranamyā*. *Arghyodaka*, see p. 36, notes 2 and 3.



प्रियंवदा ।

<sup>a</sup> तह । ॥ इति निष्क्रान्ता ॥

अनसूया ॥ पदान्तरे स्तुतितं निरूप्य ॥

<sup>b</sup> अस्मो । आवेअक्खलिदाए गइए पब्भट्टं मे हत्थादो पुप्फभाअणं । ॥ इति पुष्पोच्चयं रूपयति ॥

प्रियंवदा ॥ प्रविश्य ॥

<sup>c</sup> सहि । पकिटिवक्को सो कस्स अणुणअं पडिगेएहदि । किम्पि उए साणुक्कोसो किंदो ।

अनसूया ॥ सस्मितम् ॥

<sup>d</sup> तस्सिं बहु एदम्पि । कहेहिं ।

प्रियंवदा ।

<sup>e</sup> जदा णिवत्तिदुं ए इच्छदि । तदा विणविदो मए । भअवं । पढमंत्ति पेक्खिअ अविणादतवप्पहावस्स दुहि-  
दुजणस्स भअवदा एक्को अवराहो सरिसिद्वोत्ति ।

<sup>a</sup> तथा ।

<sup>b</sup> अहो । आवेगस्तलितया गत्वा प्रभ्रष्टं मे हस्तामुष्पभाजनम् ।

<sup>c</sup> सहि । प्रकृतिवक्रः स कस्मानुनयं प्रतिगृह्णाति । किमपि पुनः सानुक्रोशः कृतः ।

<sup>d</sup> तस्मिन्वद्देतदपि । कथय । <sup>e</sup> यदा निवर्तितुं नेच्छति । तदा विज्ञापितो मया ।

भगवन् । प्रथममिति प्रेक्षाविज्ञाततपःप्रभावस्य दुहितृजनस्य भगवतैकोऽपराधो नर्पयितव्य इति ।

<sup>1</sup> 'She acts the gathering up of the flowers.' *Uccāya* has the same sense as *samubbāya*, 'collecting together in a heap,' see p. 79, l. 8.

<sup>2</sup> 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Prakṛiti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

<sup>3</sup> 'Even this (somewhat) was much for him; say on.'

<sup>4</sup> 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your

अनसूया ।

तदो तदो ।

प्रियंवदा ।

तदो मे वञ्चणं अखहाभविदुं णारिहदि । किन्दु अहिणा-  
णाभरणदंसणेण सावो णिवत्तिस्सदिदत्ति मन्तअन्तो सञ्च  
अन्तरिहिदो ।

अनसूया ।

सक्कं दाणिं अस्ससिदुं अत्थि । तेण राएसिणा  
सम्पत्थिदेण सणामहेअङ्किअं अङ्गुलीअञ्चं सुमरणी-  
अञ्चि सञ्चं पिण्डं । तस्सिं साहीणोवाआ सउन्दला  
भविस्सदि ।

प्रियंवदा ।

सहि । एहि । देवकज्जं दाव णिवत्तेह ।

॥ इति परिक्रामतः ॥

ततस्ततः । ततो मे वचनमन्ययाभविदुं नार्हति । किन्वभिज्ञानाभरण-  
दर्शनेन शापो निवर्तिष्यत इति मन्त्रयमाणः स्वयमन्तर्हितः । शक्यमिदानीमा-  
भसितुमस्ति । तेन राजर्षिणा सम्प्रस्थितेन स्वनामधेयाङ्कितमङ्गुलीयकं स्मरणीयमिति  
स्वयं पिनडम् । तस्मिन्स्वाधीनोपाया शकुन्तला भविष्यति । सखि । एहि ।  
देवकार्यं तावन्निर्वर्तयावः ।

reverence.' *Prathamam iti*, the Beng., supported by K., have *prathamam-  
bhaktim avekshya*, 'in consideration of her former devotion.'

“My word must not be falsified; but at the sight of the jewel-of-  
recognition, the curse shall cease :” so speaking, he withdrew himself from  
sight [vanished].’ *Abhijñānābharāṇa*, lit. ‘the recognition-ornament,’  
‘the token-ring,’ see p. 4, n. 2. *Nārīhadi* (=Sanskrit *na arhati*) is  
correct, according to Lassen’s *Instit. Prāk.* p. 193, 10. The MSS. fre-  
quently read *nārūhadi*, as on p. 54, l. 5. *Svayam antarhitah*, lit. ‘he  
became self-hidden.’

“A ring stamped with his name was by that Rājārshi himself, at his  
departure, fastened on (her finger) as a souvenir. In that [with that],

प्रियंवदा ॥ अवलोक्य ॥

<sup>a</sup> अणसूए । पेक्ख दाव । वामहत्योवहिद्वअणा आलि-  
हिदा विअ पिअंसही । भत्तुगदाए चिन्ताए अत्ताणम्पि  
ए एसा विभावेदि । किं उए आअन्नुअं ।

अनसूया ।

<sup>b</sup> पिअंवदे । दुवेणं एव णी मुहे एसो वुत्तन्तो चिट्ठदु ।  
रक्खणीआ खु पकिदिपेलवा पिअंसही ।

प्रियंवदा ।

<sup>c</sup> को दाणिं उएहोदएण सोमालिअं सिञ्चेदि ।

॥ इत्थुमे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

वदामहस्तपुत्राणपरिदुष्टे

<sup>a</sup> अनसूये । प्रेक्षां तावत् । वामहस्तोपहितवदनालिखितेव प्रियसखी । भर्तृगतया  
चिन्तयात्मानमपि नैषा विभावयति । किं पुनरागतुकम् । <sup>b</sup> प्रियंवदे । द्वयोरेव  
नो मुख एव युक्तोक्तिरिति । रक्षणीया खलु प्रकृतिपेलवा प्रियसखी । क इदा-  
नीमुष्णोदकेन नवमालिकां सिञ्चति । प्रकृतिपेलवा सोमलपक्षेण तावत्  
नवमालिकाको को गच्छुः प्रकृत्युत्तमं से मीर्येण - अतिप्रमाणे समानको

'Sakuntalā will be possessed-of-a-resource-in-her-own-power.' *Sva-nāma-dheyāṅkitam*, see p. 53, notes 2 and 3. *Smaraṇīyam iti*, properly 'saying, "It is a remembrance."' *Iti* often involves the sense of 'saying,' 'thinking,' &c., see p. 60, n. 1. The Beng. MSS. add *Sakuntalā-haste*, but not the Deva-n. nor K. For *tasmin*, S. has *tasmāt*.

<sup>1</sup> 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture,' see p. 7, n. 2.

<sup>2</sup> *Bhartṛi-gata*, 'relating to her husband,' see p. 42, n. 2.

<sup>3</sup> 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved],' i. e. she must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. *Vṛittāntaḥ*, i. e. *śūpa-vṛittāntaḥ*, S.

॥ अथ चतुर्थोऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः शिष्यः ॥

वेलोपलक्षणाथमादिष्टोऽस्मि तत्रभवता प्रवासादुपावृत्तेन  
काश्यपेन । प्रकाशं निर्गतस्तावदवलोकयामि कियदवशिष्टं  
रजन्या इति । ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातम् । तथा हि

यात्येकतोऽस्तशिखरं पतिरोषधीना-

माविष्कृतारुणपुरःसर एकतोऽर्कः ।

तेजोद्वयस्य युगपद्वसनोदयाभ्यां

लोको नियम्यत इवात्मदशान्तरेषु ॥ ८२ ॥

<sup>1</sup> 'Arisen from sleep,' = *suptānantaram utthitah*, 'just arisen after sleep,' S'.

<sup>2</sup> 'I am commissioned by his reverence Kāśyapa, (who has just) returned from his pilgrimage [residence abroad], to observe the time of day. Having gone out into the open air, I will just see how much of the night remains.' *Pravāsāt*, i. e. *soma-tīrthāt*, see p. 17, n. 1. *Prakāśa* = *vivṛita-gradeśa*, 'an open spot,' K. ; = *catvara*, 'a court-yard,' S'.

<sup>3</sup> 'On the one side the lord of the plants [the Moon] descends to the summit of the western mountain ; on the other side (rises) the Sun, whose forerunner Aruṇa [the Dawn] has just become visible. By the contemporaneous setting and rising of the two luminaries, human beings are warned, as it were, in their different states,' i. e. by the alternations of these luminaries, the vicissitudes of human life are indicated. The Moon is called *Oshadhī-pati*, 'lord of medicinal plants,' being supposed to exercise some influence over the growth of such plants. Cf. Deut. xxxiii. 14, 'The precious fruits brought forth by the sun, and the precious things put forth by the moon.' *Oshadhī* is described as 'dying (*phala-pākāntā*, Manu i. 46) after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindū poetry, the sun and moon are supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of *Sūrya*, 'the Sun.' He is represented as seated in a chariot drawn by seven green horses, or by one horse with seven heads (whence his name *Saptāśva*), and before him is a lovely youth

अपि च । अन्तर्हिते गगिनि सैव कुमुद्वती मे  
 दृष्टिं न नन्दयति संस्मरणीयशोभा ।  
 दृष्टप्रवासजनितान्यवलाजनस्य  
 दुःखानि नूनमतिमाचमुदुःसहानि ॥ ८३ ॥

without legs, who acts as his charioteer, and who is called Aruna, or Dawn personified. Aruna is the son of Kaśyapa and Vinatā, and elder brother of Garuda. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. With this verse cf. *Mṛicchak.* p. 321, l. 4, thus translated by Wilson, 'In heaven itself the sun and moon are not free from change (*vipattiṃ lobhete*); how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' &c.

‘The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.’ Some species of the lotus open their petals during the night, and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses (*kumuda-bāndhava*, *kumudini-nāyaka*, *kumudeśa*). For *abalā-janasya*, the Beng. have *abalā-janaś*; the genitive is equally admissible. Cf. *svabhāvas tasya duratī-kramah*, *Hitop.* l. 1945.

The following are given after verse 83 in the Beng. MSS. and in the Calcutta and French editions, supported by S., but not in the Devanagiri nor in K.:

अपि च । कञ्जन्भूतामुपरि हृदिने रश्मयस्त्रयमन्या  
 तर्भे मुवत्तुटनपटलं वीतनिद्रो मयूरः ।  
 वेदिप्रान्तान्गुर्विलसितादुनितश्रेय मद्यः  
 पद्मादुच्चैर्भवति हरिणः स्नाद्गनायच्छपानः ॥

अपि च । पाटन्यासं त्वितिधरगुणैर्भूभिः कृत्वा सुमेरोः  
 त्रान्तं येन दायिततनमा मध्यमं धाम विष्णोः ।  
 मोदयं चन्द्रः पतति गगन्नादप्यजेर्भेदुलै-  
 रत्तास्तिर्भवति महतानप्यपञ्जनिष्टा ॥

‘Moreover, the early dawn impurples the dew-drops upon the jujubes ;

अनसूया ॥ प्रविश्य पटोक्षेपेण ॥

“ एवं खाम विसञ्चपरम्मुहस्रवि इमस्स जणस्स ए  
एदं ए विदिञ्चं । तेण रखा सउन्दलाए अणज्जं आ-  
अरिदंतिं ।

2 क सुखो मे निमुखा २६१

“ एवं नाम विषयपराङ्मुखस्याप्यस्य जनस्य नैतन्न विदितम् । तेन राज्ञा शकुन्तला-  
यामनार्यमाचरितमिति ।

the peacock, shaking off sleep, quits the Darbha-grass thatch of the cottage; and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumeru, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishṇu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.’

<sup>1</sup> ‘With a hurried toss of the curtain.’ *Paṭākshepena* (so read all the Deva-n. MSS. and K.) is from *paṭa*, with the same sense as *apaṭi*, i. e. the curtain separating the stage from the *nepathya* (see p. 3, n. 2) and *ākshepa*, ‘tossing aside.’ The Beng. reading is *apaṭi-kshepena*. *Paṭākshepena* = *yavanikāpanodanena*, K.; = *akasmāt*, ‘suddenly,’ S. According to K., the entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion (*harsha-śokādi-janita-sambhrama-yuktasya*) is made with a toss of the curtain.

<sup>2</sup> ‘It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalā by that king.’ *Evam nāma* is the reading of the Mackenzie MS., supported by K. *Na etat na viditam* is given on the authority of K. *Imassa* is inserted from the old MS. (India Office, 1060); S. has *amushya janasya*. The other Deva-n. MSS. read *yady api nāma vishaya-parān-mukhasyāpi janasya etan na viditam tathāpi tena*, &c. The margin of the Beng. MS., as well as that of Chézy, has a note referring *vishaya-parān-mukhasya janasya* to Kaṇva; but a comparison of other passages shews that by *ayam janaḥ* the person or persons speaking are commonly intended (cf. p. 125, l. 6, and p. 156, l. 12). *An-āryam*, lit. ‘anything unworthy or dishonourable,’ ‘ungentlemanly conduct,’ i. e. according to S. and Ć., *Śakuntalā-vismaraṇa-rūpam*, ‘consisting of the forgetting of Śakuntalā.’

शिष्यः ।

यावदुपस्थितां होमवेलां गुरवे निवेदयामि । ॥ इति  
निष्क्रान्तः ॥

अनसूया ।

<sup>१</sup> पडिवुद्धावि किं करिस्सं । ए मे उइदेसुवि णिअकर-  
णिज्जेसु हत्यपाआ पसरन्ति । कामो दाणिं सकामो होदु ।  
जणे असच्चसन्धे जणे सुइहिअआ सही पदं कारिदा ।  
अहवा दुवाससावो एसो विअारेदि । अण्णहा कहं सो  
राएसी तारिसाणि मन्तिअ एत्तिअस्स कालस्स लेह-  
मत्तस्मि ए विसज्जेदि । ता इदो अहिणाणं अङ्गुलीअअं से

<sup>२</sup> प्रतिबुद्धापि किं करिष्यामि । न मे उचितेभ्यपि निजकरणेभ्यः हस्तपादाः  
प्रसरन्ति । कान इदानीं सकामो भवतु । यनासिधसन्धे जने सुइहदया सखी पदं  
कारिता । अथवा दुवासःश्राप एव विकारयति । अनसूया कथं स राजपिस्तादृशानि  
मन्त्रयित्वायतः कालस्य लेखमात्रमपि न विसर्जयति । तस्मादिदोऽभिज्ञानमङ्गुलीयकमस्य

<sup>1</sup> 'The time for (making) the burnt-offering,' see p. 148, n. 1.

<sup>2</sup> 'Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' *Ucīteshu karaṇīyeshu*, such as 'gathering flowers,' &c., S'. *Sa-kūmah*=*kṛitārthā*, 'one who has attained his end,' S'. (cf. *bhavatu pañca-vāṇaḥ kṛitā*, Vikram., Act II). *Asatya-sandha*, lit. 'one who is not true to his contract (*sandhā*);'=*asatya-pratijñā*, S'.;=*mithyā-pratijñā*, Ū. *Suddha-hṛidayā* is the reading of two Deva-nāgarī MSS. and of the Bengālī. *Paḍa*=*sthāna*, 'a place,' S'.;=*vyavasāya* or *vyavasiti*, 'industry,' 'application,' 'business,' Ū. and Amara-k. Hence *paḍam kri* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station,' whence may easily flow the interpretation, 'made to trust.' Cf. a similar phrase in Kumāra-s. vi. 14, where also the commentators explain *paḍa* by *vyavasāya*.

<sup>3</sup> 'Or rather, it is the curse of Durvāsas that has caused the change.' *Athavā*, see p. 24, l. 10; p. 30, n. 3. *Vikārayati*, see p. 130, n. 1.

<sup>a</sup> विसज्जेम । दुक्खसीले तवस्सिजणे को अब्भत्थी-  
अदु । एं सहीगामी दोसोत्ति ववसिदाबि ए पारेमि  
पवासपडिणिउत्तस्स तादकस्सबस्स दुस्सन्दपरिणीदं आ-  
बणसत्तं सउन्दलं णिवेदिदुं । इत्थंगए अम्हेहिं किं  
करणिज्जं ।

प्रियंवदा ॥ प्रविश्य । सहर्षम् ॥

<sup>b</sup> सहि । तुवर तुवर सउन्दलाए पत्थाणकीदुअं  
णिब्वत्तिदुं ।

अनसूया ।

<sup>c</sup> सहि । कहं एदं ।

दापस्वियो मे को भिक्षो

<sup>a</sup> विसर्जयावः । दुःखशीले तपस्विजने कोऽभ्यर्थ्यताम् । ननु सखीगामी दोष इति  
व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य तातकाश्यपस्य दुष्पक्षपरिणीतामापन्न-  
सत्त्वां शकुन्तलां निवेदयितुम् । इत्थंगतेऽस्माभिः किं करणीयम् । <sup>b</sup> सखि ।

त्वरय त्वरय शकुन्तलायाः प्रस्थानकौतुकं त्विर्वर्तयितुम् । <sup>c</sup> सखि ।

कथमेतत् । येकेसे

<sup>1</sup> 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)?' Assuredly, even though I were convinced that blame was attributable to Śakuntalā, I should not have the power to make known to father Kāśyapa, (just) returned from his pilgrimage, that Śakuntalā is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Duḥkha-sīle*, so read all the Deva-n.; the oldest Bengālī, supported by Ć., has *nirduḥkha-sītale*. *Sakhī-gāmin*, see p. 42, n. 2. *Vyavasitā*, past pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive'; also 'to be persuaded,' 'convinced,' as in Rāmāy. ii. 12, 61, *satīm tvām vyavasyāmi*. *Pārayāmi* is either the causal form of *pri*, meaning 'to conduct across,' 'bring over,' 'accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from *pāra*, 'the opposite bank (of a river),' 'the other side,' 'the end.' *Ittham-gate*, i. e. *evam-prāpte karmani*.

<sup>2</sup> 'Hasten to celebrate [complete] the festivities at the departure of Śakuntalā.' *Prasthāna-kautuka* = *prayāṇa-mangala*, 'festive solemnities which take place at the departure of a member of the family.'



प्रियंवदा ।

<sup>a</sup>सुणाहि दाणिं । सुहसइदं पुच्छिंदुं सउन्दलासआसं  
गदम्हि ।

अनसूया ।

<sup>b</sup> तदो तदो ।

प्रियंवदा ।

० दाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादकस्स-  
वेण एव अहिणन्दितं । दिट्ठिआ । धूमाउलिददिट्ठिणोवि  
जअमाणस्स पाअए एव आहुदो पडिदा । वच्छे ।  
सुसिस्सपरिदिणा विअ विज्जा असोअणिज्जा संवुत्ता ।  
अज्ज एव इसिपडिरक्खितं तुमं भत्तुणो सअ्रासं विसज्जे-  
मिच्चि ।

विष्णु ताम्र. लं. पा. म. अ. भा. में प्रथम का प्रमाण कि वह यमजिह्वा से तासिजे

<sup>a</sup> गृणिवदानीम् । सुखशयितं प्रपुं शकुन्तलासकाशं गतास्मि । <sup>b</sup> ततस्ततः ।

b ततस्ततः ।

० तावदेनां लज्जायनतमुखीं परिष्वज्य स्वयं तातकाश्यपेनैवमभिनन्दितम् । दिष्ट्या ।  
धूमाकुलितदृष्टेरपि यजमानस्य पाचक एवाहुतिः पत्निता । वत्से । सुशिष्यपरिद्वेष-  
विद्याशोचनीया संवृत्ता । अद्यैव ऋषिप्रतिरक्षिता त्वा भर्तुः सकाशं विसर्जयामोति ।

आगत नृपतियो वीरश्यामे सजीय मेजरसहू

<sup>1</sup> 'To inquire (whether she had had) a comfortable sleep.' *puṭṭhidum* for *prashṭum*, so reads my own Bombay MS., supported by a parallel passage in *Mālavik.* 44, 7, *suham puṭṭhidum āgatā*. The other Deva-n. have *suha-saīda-puṭṭhiā* for *sukha-sayita-praṭṭhikā*, which is given as another reading in *Mālavik.* Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active, and refers to Pān. iii. 3, 10.

<sup>2</sup> 'By father Kanva [see p. 22, n. 3] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made], "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire;"' see n. 3 below. *Dhṛmākulita*, cf. p. 65, l. 7. *Yajamāna*, see p. 95, n. 1.

<sup>3</sup> 'My child, as knowledge delivered over to a good student (is not to be deplored, so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some]

अनसूया ।

<sup>a</sup> अह केण सूइदो तादकस्सवस्स वुत्तन्तो ।

प्रियंवदा ।

<sup>b</sup> अग्निसरणं पविट्ठस्स सरीरं विणा छन्दोमईए वाआए ।

ये किमुने वृत्तांत का २५५ का अज्ञित किया ॥ १४२॥ यशवेदो ॥ प्रपुत्रने ॥  
<sup>a</sup> अथ केन सूचितस्तातकाश्यपस्य वृत्तानतः । <sup>b</sup> अग्निसरणं प्रविष्टस्य शरीरं  
 विना छन्दोमय्या वाचया । अश्विन १२२ ने छन्द-युक्त वा २११ में यत्कदा -

Rishis to the presence of (thy) husband.' Compare Manu ii. 114, 'Learning having approached a Brāhman said to him, "I am thy divine treasure, deliver me not to a scorner, but communicate me to that student who will be a careful guardian of the treasure."' The Beng. and K. insert *me* before *asōdānīyā*, and read *parigrihītām* for *pratirakshītām*.

<sup>1</sup> 'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), when he had entered the fire-sanctuary.' *Śarīraṃ vinā*, i. e. *ākāśe Sarasvatīyā niveditāḥ*, 'he was informed by Sarasvatī (by a voice) in the sky,' S. ; see p. 96, n. 3. *Agni-śaraṇa* = *agny-āgāra*, 'the place where the sacred fire was kept,' = *yajña-śālā*, 'hall of sacrifice.' Fire is an important object of veneration with the Hindūs, almost as much so as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun. According to Manu, Brāhmins when they married and became householders, were to kindle with two pieces of the hard *Sāmī*, *Araṇi*, or *Khadira* wood, or with a piece of the *Sāmī* and *Aśvattha* wood (see p. 23, n. 1), a sacred fire (*homāgni*, *grihyāgni*, *hutāgni*), which they were to deposit in a cavity or hearth called *agni-kunḍa* or *vitāna* (Indian Wisdom, p. 197), in some hallowed part of the house (or, like the Persians, in some sacred building proper for the purpose) called *agny-āgāra* (Manu iv. 58), *homa-śālā*, *agni-griha*, and which they were to keep lighted throughout their lives, using it first for their nuptial ceremony (Manu ii. 231, iii. 171); and for the regular morning and evening oblations to Agni (*homa*, *hotra*), performed by dropping clarified butter &c. into the flame, with prayers and invocations (Manu xi. 41, iii. 81, 84, 85; see also p. 133, n. 1 of this play); for the performance of solemn sacrifices (Manu ii. 143); for the *Srāddha* or obsequies to departed parents and ancestors (Manu iii. 212 sqq.; see also p. 111, n. 1 of this play); and, finally, for the funeral pile. The perpetual-maintenance of this sacred fire was called *agni-hotra*, *agny-ādhanā*, *agni-rakṣaṇa*; and the consecration of it, *agny-ādheya*

अननूया ॥ सविलसन् ॥

कहेहि ।

प्रियंवदा ॥ संस्तुतमाश्रित ॥

दुष्यन्तेनाहितं तेजो दधानां भृतये भुवः ।

अवेहि तनयां ब्रह्मन्मग्निगर्भां शमीमिव ॥ ८४ ॥

अवेहि तनयां ब्रह्मन्मग्निगर्भां शमीमिव ॥ ८४ ॥  
 अवेहि तनयां ब्रह्मन्मग्निगर्भां शमीमिव ॥ ८४ ॥  
 अवेहि तनयां ब्रह्मन्मग्निगर्भां शमीमिव ॥ ८४ ॥

(Manu ii. 143); and the Brāhman or householder who maintained it, *agnī-hotrīn, āhītāgnī, agny-āhita, sāgnīya*. At Benares even to this day many Agni-hotras are kept burning. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest (*pitrī, yajamāna, agnīhōtra*, see p. 95, n. 1; p. 95, n. 2). The Brāhman who did not maintain a fire was called *an-āhītāgnī* (Manu xi. 38). According to Manu iii. 212 (with commentary) there were three periods when he was necessarily without it, viz. just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Brāhman, who is said to be one form of fire (see p. 74, n. 3; p. 50, n. 2). Sacred fire is sometimes considered to be of three kinds (*trētā*, 'the triad of fires'): 1. *Gārhapatya*, 'nuptial or household'; 2. *Āharanīya*, 'sacrificial,' taken from the preceding; 3. *Dakṣiṇa*, 'that placed towards the south,' taken from either of the former; see Manu ii. 231. The man who maintained all these three was called *trētāgnī*. See Indian Wisdom, p. 193, n. 1.

1. [Having recourse to Sanskrit.] Know that (thy adopted) daughter, O Brāhman, has conceived a glorious-gem [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Sāmi-tree is pregnant with fire.' *Sāmi*, 'a kind of thorny acacia' (see the last note, and p. 23, n. 1). The legend is that the goddess Pārvatī, being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Āhita*=*arṣita*. *Tejaḥ*=*śukra*, Ū. (cf. Raghu-v. ii. 75; Megha-d. 45.) 'By this it was indicated that Sakuntalā would have a son in glory equal to Agni,' S.

Verse 84. ŚLOKA OR ANUŚTUP. See verses 3, 6, 11, 12, 15, 47, 50, 51, 53, 73-76.

प्रियंवदा ॥ कर्णे दत्त्वा ॥

<sup>a</sup> अणसूए । तुवर तुवर । एदे खु हत्थिणाउरगामिणी  
इसीओ सदाबोअन्ति ।

अनसूया ॥ प्रविश्य समालम्भनहस्ता ॥

<sup>b</sup> सहि । एहि । गच्छम्ह । ॥ इति परिक्रामतः ॥

प्रियंवदा ॥ विलोक्य ॥

<sup>c</sup> एसा मुज्जीदए एव सिहामज्जिदा पडिच्छिदणीवार-  
हत्थाहिं सोत्थिवाअणकाहिं तावसीहिं अहिणन्दीअमाणा  
सउन्दला चिट्ठइ । उवसप्पम्ह णं । ॥ इत्युपसर्पतः ॥

अश्वयत्नी इतिनापुराजानेवाले मृदु आरे ।

<sup>d</sup> अनसूये । त्वरय त्वरय । एते खलु हस्तिनापुरगामिन क्षुपयः शब्दाय्यन्ते

<sup>b</sup> सखि । एहि । गच्छावः । <sup>c</sup> एषा सूर्योदय एव शिखामार्जिता प्रतिष्ठितं

वारहस्ताभिः स्वस्तिवाचनिक्राभिस्तापसीभिरभिनन्दमाना शकुन्तला तिष्ठति । उपसर्पति  
एताम् । स्वस्तिवाचनकेलिने तेषां २५ त्रयोदश अभिने दि० २५ कु० ११

<sup>1</sup> 'Truly these Rishis who are to go to Hastināpur are being called.' *Śabdāyyante* = *āhūyante*, S. and Ā. It is the passive form of the nominal *śabdāyate*; S. has *śabdāyante*, which would properly mean 'they sound,' 'make a noise,' Pāṇ. iii. 1, 17. *Hastināpura*, 'city of elephants,' was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

<sup>2</sup> 'There stands Sakuntalā at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' *Śikhā-mārjitā*, lit. 'having her top-knot combed and cleansed,' a compound similar to *śiraḥ-snāta*, 'having the head bathed.' The Beng. MSS. have *kṛita-majjanā*. *Swasti-vācānikābhīḥ* is here an epithet of the women who make the *swasti-vācāna*, i. e. according to K. 'a gift of flowers, sweetmeats (*prahelaka*), fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-vācāna*. In Vikram. the Vidūshaka is propitiated by a *swasti-vācāna* (or *-naka*), consisting of a *modaka-śarāva*, 'dish of sweetmeats.' Birthday-gifts, wedding-presents, Christmas-boxes,

॥ ततः प्रविशति यथोद्दिष्टव्यापारासनस्या शकुन्तला ॥

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥

<sup>a</sup> जादे । भन्तुणो बहुमाणसूच्यञ्चं महादेईसदं लहेहिं ।

द्वितीया ।

<sup>b</sup> वच्छे । वीरप्पसविणी होहि ।

तृतीया ।

<sup>c</sup> वच्छे । भन्तुणो बहुमदा होहि ।

॥ इत्याश्रियो दत्त्वा गौतमीधर्मे निष्क्रान्ताः ॥

सख्यौ ॥ उपसृत्य ॥

<sup>d</sup> सहि । सुहमज्जणं दे होदुं ।

शकुन्तला ।

<sup>e</sup> साञ्चदं मे सहीणं । इदो णिसीदह ।

उभे ॥ मङ्गलपात्राण्यादार्यं । उपविश्य ॥

<sup>f</sup> हला । सज्जा होहिं । जाव मङ्गलसमालम्भणं विरएम ।

देवस्य पतिवै सख्यौ । भन्तुणो महादेवीपत्यकोमयाप्रभवे

<sup>a</sup> जाते । भन्तुर्वहुमानसूचकं महादेवीशब्दं लभस्व । <sup>b</sup> वत्से । वीरप्रसविनी भव ।

<sup>c</sup> वत्से । भन्तुर्वहुमता भव । <sup>d</sup> सहि । सुखमार्जनं ते भवतु । <sup>e</sup> साञ्चदं मे

सखीन्याम् । इतो नियोदतम् । <sup>f</sup> हला । सज्जा भव । यावन्मङ्गलसमालम्भनं

विरचयावः । २५. ६१. ६२. ७१. ७२. ७३. ७४. ७५. ७६. ७७. ७८. ७९. ८०. ८१. ८२. ८३. ८४. ८५. ८६. ८७. ८८. ८९. ९०. ९१. ९२. ९३. ९४. ९५. ९६. ९७. ९८. ९९. १००.

&c., with their accompanying compliments, are the *svasti-vācanaka* of our day. The words *vāyana* and *vāyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nivāra*, 'wild-rice,' *Manu* vi. 16.

<sup>1</sup> 'My child, take the title of "Great Queen," indicative of the high esteem of (thy) husband.' *Jātā*, 'a child,' is used affectionately in addressing any young female. *Mahā-devī*, 'chief queen;' cf. p. 124, n. 1.

<sup>2</sup> 'May it be to thee an auspicious ablution!' i.e. may it bring thee good fortune! May it be an omen of happiness to thee!

<sup>3</sup> 'Taking up the propitiatory-vessels,' i.e. the vessels containing the flowers, unguents, &c., intended to propitiate Fortune in favour of *Śakuntalā*. So read all the Deva-n. MSS., excepting one (Colebrooke's), which has *patrāṇi*.

शकुन्तला ।

<sup>a</sup> एदम्पि बहुमन्तव्यं । दुस्सहं दाणिं मे सहीमण्डणं  
भविस्सदि । ॥ इति वाप्यं विसृजति ॥

उभे ।

<sup>b</sup> सहि । उइदं ण दे मङ्गलकाले रोइदुं । ॥ इत्यश्रूणि प्रमृज्य  
नाट्येन प्रसाधयतः ।

प्रियंवदा ।

<sup>c</sup> आहरणोइदं रूढं अस्समसुलहेहिं पसाहणेहिं विप्प-  
आरीअदि ।

॥ प्रविश्योपायनहस्तावृषिकुमारकौ ॥

इदमलङ्करणम् । अलङ्कियतामत्रभवती ।

॥ सर्वौ विलोक्य विस्मिताः ॥

गौतमी ।

<sup>d</sup> वच्छ णारअ । कुदो एदं ।

नित अथयके पुणवसे

प्रथमः ।

तातकाश्यपप्रभावात् ।

सततमिदमुच्यते

मेरे मनुष्यों के द्वारा मरणादुत्पत्ति-बोले ॥

<sup>e</sup> एतदपि बहुमन्तव्यम् । दुर्लभनिदानो मे सखीमण्डनं भविष्यति ।<sup>b</sup> सखि ।

उचितं न ते मङ्गलकाले रोदितुम् ।

<sup>c</sup> आभरणोचितं रूपमाश्रमसुलभैः प्रसाध-

नैर्विप्रकार्यते ।

<sup>d</sup> वत्स नारद । कुत एतत् ।३१११ आभरणों के द्वारा सुन्दर आभूषण  
रूप विप्रकार्यते ॥

<sup>1</sup> 'This (friendly service of yours) too ought to be highly valued (by me). The being attired by (you) my friends, will now be a rare occurrence. [So she sheds tears.]' *Visrijati* is the reading of my own Deva-n. MS.; the others have *viharati*.

<sup>2</sup> '(Thy) person worthy of (the costliest) ornaments is slighted [or disfigured] by decorations easily procured in a hermitage,' i. e. thy beauty, which deserves to be set off by golden ornaments, &c., is impaired by such decorations as sprouts of *Dūrvā* grass, &c., S. *Viprakāryate*, K. has *vikāryate*, the Beng. *vīpralabhyate* and *vīpratāryate*.

गौतमी ।

² किं माणसी सिद्धी ।

न खलु । श्रूयताम् । तत्रभवता वयमाज्ञप्ताः । शकुन्तला-  
 हतोर्वनस्पतिभ्यः कुसुमान्याहरतेति । तत इदानीं ले आ आ  
 क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं  
 निष्क्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित् ।  
 अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-  
 दन्तान्याभरणानि तत्किसलयोज्जेदप्रतिद्विभिः ॥ ८५ ॥

² किं मानसी सिद्धिः । Is it a mental crea

¹ 'Was it a mental creation?' i. e. were these ornaments created by the power of his mind? K. has *śṛiṣṭīḥ* for *siddhiḥ*. Cf. p. 79, n. 1.

² 'Bring hither flowers for Sakuntalā from the trees of the forest.'

³ 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs stretched out (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).' *Kṣhauma*=*vālkala-vastra-bheda*, Ū. *Kṣhaumam māṅgalyam*=*dukūlam maṅgalārham*, S'. *Māṅgalya* may mean 'with words of good omen,' 'with blessings and prayers for good fortune (*kalyāṇa-vākyaḥ*), such as, "May she be the beloved wife of her lord,"' &c., S'. *Indu-pāṇḍu*=*śāndra-dhavalā*. *Āviṣh-kṛitam*=*ud-bhāvitam*, K.; =*dānāya prakāṣitam*, S'. *Niṣṭhīyūtaḥ*=*udgīrṇaḥ*. *Āraṇopabhoga-sulabho*, some Beng. MSS. have *āraṇoparāga-subhago*; the oldest have *upabhoga*. Here *sulabha*=*kṣhama* or *yogyā*, 'adapted' (cf. Kumāra-s. v. 69). *Lākṣhā*=*alakta* or *alaktaka*, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palāśa, Indian fig tree, and some other trees. It punctures the bark, whence exudes a resinous

Verse 85. ŚĀRDŪLA-VIKRĪḌITA (a variety of ATIDHRĪṬI). See verses 14, 30, 36, 39, 40, 63, 79.

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥

“हला । इमा ए अभुबवत्ती ए सूइदा दे भत्तुणो गेहे  
अणुहोदवा राअलच्छित्ति ।

॥ शकुन्तला ब्रीडां रूपयति ॥

गौतम । एह्येहि । अभिषेकीतीर्णाय काश्यपाय वनस्प-  
तिसेवां निवेद्यावः ।

द्वितीयः ।

तथा ।

॥ इति निष्क्रान्तौ ॥

सख्यौ ।

“अए । अणुबहुत्तभूसणो अअं जणो । चित्तकम्मपरिअएण  
अङ्गेषु दे आहरणविणिओअं करेम्ह ।

हला । अनयाभ्युपपत्त्या सूचिता ते भर्तृगृहेऽनुभवितव्या राजलक्ष्मीः ।  
अनुपभुक्तभूषणोऽयं जनः । चित्रकर्मपरिचयेनाङ्गेषु त आभरणविनियोगं कुर्वः ।

milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, &c. *Ā-parva*, &c. = *parva-bhāga-paryantam udgataiḥ*. *Parva-bhāga* = *maṇi-bandha*, ‘the wrist,’ K. *Ā*, ‘as far as,’ generally requires the abl. of a word not in composition; thus, *ā-maṇi-bandhāt pāṇiḥ*, ‘the hand as far as [from] the wrist.’ *Tat-kisalaya*, &c., the Beng. and S. read *naḥ*, ‘to us,’ for *tat*, and *kiśalaya-cēhāya-parispardhibhiḥ*, ‘rivalling the hue of young shoots.’ According to *Kavikaṇṭha-hāra*, quoted by S., ornaments are divided into four kinds: 1. *Āredhya*, as ear-rings, &c.; 2. *Bandhanīya*, as flowers, &c.; 3. *Kshepya* or *prakshepya*, as anklets, foot-ornaments, &c.; 4. *Āropya*, as necklaces, garlands, &c.

‘By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.’ *Abhyupapattyā* = *vṛikṣhānugraheṇa*, ‘by the favour of the sylvan deities.’

‘Returned [come up] from bathing.’ *Ut-trī* is ‘to come out of the water,’ ‘to come to land.’ So *jalād uttīrya*, *Mahā-bh.* iii. 211.

‘We [these persons] are unused to ornaments. By our acquaintance



शकुन्तला ।

" जाणे वो णेउणं । ॥ उभे नाञ्छेनालकुस्तः ॥ "

॥ ततः प्रविशति स्नानोत्तीर्णः काश्यपः ॥

काश्यपः । मसिहः

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्करदया

कण्ठः स्तम्भितवाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम् ।

वैक्लव्यं मम तावदीदृशमपि स्नेहादरण्यौकसः

पीड्यन्ते गृहिणः कथं नु, तनयाविश्लेषदुःखैर्नवैः ॥ ८६ ॥

॥ इति परिक्रामति ॥ दिने ॥ १० ॥ गये

॥ जाने वां नैपुणम् । म. ॥

with the art of painting we will make the arrangement of the ornaments on thy limbs.' *Anubahutta* for *anupabhukta* is the reading of my own MS. and the Mackenzie, supported by K. *Citra-karma*, &c., 'by our knowledge of painting,' i. e. we will decorate thee in the manner we have seen in paintings (*citra-likhane yathābharana-prayogo dṛiṣṭo 'sti tenaiva prakāreṇa*, S.)

<sup>1</sup> "This very day will Śakuntalā depart," at such (a thought), my heart is smitten with melancholy [grief for her loss]; my voice [throat] is agitated by suppressing the flow of tears; my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are householders afflicted by new pangs at separation from their daughters !' *Iti*, see p. 140, n. 2. *Samsprishṭam*, &c., one MS. (India Office, 1060) reads *sprishṭam samutkaṇṭhayā*. *Kaṇṭhaḥ*, &c., the Beng. have *antar-vāṣṭpa-bhāro-parodhi gaditam*, 'my voice is obstructed by the weight (*ādṛikya*, S.) of suppressed tears.' *Vāṣṭpa*, i. e. *āsrūṇaḥ pūrvāvasthā*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed,' K. *Darśana* = *nayana*, 'eye-sight.' *Jaḍa* = *vishayā-grāhaka*, 'having no perception of external objects ;' or = *kartavyāpari-śchedaka*, but in this case *darśana* = *jñāna*, S. The effect of deep thought

Verse 86. ŚĀRDŪLA-VIKRĪPITA (a variety of ATIDHRITI). See verses 14, 30, 36, 39, 40, 63, 79, 85.

सख्यौ ।

<sup>a</sup> हला सउन्दले । अवसिदमराडणासि । परिधेहि सम्पदं  
खोमजुञ्जलं ।

॥ शकुन्तलोत्थाय परिधत्ते ॥ ५१७-५१८ ॥

गौतमी ।

<sup>b</sup> जादे । एसो दे आणन्दपरिवाहिणा चक्खुणा परिस्स-  
जन्तो विअ गुरू उवट्ठिदो । आआरं दाव पडिबंज्जस्स ।

शकुन्तला ॥ सव्रीडम् ॥

<sup>c</sup> ताद । वन्दामि ।

<sup>a</sup> हला शकुन्तले । अवसितमराडणासि । परिधत्स्व साम्प्रतं खोमजुञ्जलम् ।

<sup>b</sup> जाते । एष त आनन्दपरिवाहिणा चक्षुषा परिष्वजमान इव गुरुत्प्रस्थितः ।  
आचारं तावत्प्रतिप्रद्यस्व । <sup>c</sup> तात । वन्दे ।

and abstraction of mind might be to paralyse for the moment the organs of vision. S. quotes an aphorism of Bharata, *Nidrā-nāśaś ēa cīntā ēa bhrāntiś cotsuka-śetasām*. *Āu* is used *praśne*, 'in asking a question,' S. *Aranyaukas*=*vānaprastha* or *aranya-vāsin*, 'one whose dwelling (*okas*) is in the woods,' 'a hermit,' see *vanaukas*. *Grihin*=*grihastha*, 'a householder,' 'the father of a family.' The Brāhman was required to divide his life into four orders (*āśrama*). In the first he was a *Brahmacārin*, or 'student of religion,' in the second, a *Grihastha*, or 'householder,' in the third, a *Vānaprastha* (*Vaikhānasa*), or 'anchorite,' in the fourth, a *Bhikshu*, or 'religious mendicant,' see *Indian Wisdom*, p. 245.

<sup>1</sup> 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindū woman's dress generally consisted of two pieces; one covered the breast and shoulders, the other was a long robe enveloping the person. *Arasita-maṇḍanā*=*nishpanna-prasāadhanā*.

<sup>2</sup> 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ānanda-parivāhiṇā*, the Beng. have *ānanda-vāshpa-parivāhiṇā*, cf. p. 89, l. 13. *Ācāra*, 'good manners,' 'the usual complimentary greeting.' *Paḍibajjassa* for *pratipadyasva* is the reading of my own MS. and the Mackenzie, cf. p. 135, l. 4. The same expression occurs in *Vikram*, Act II.

काश्यपः ।

वत्से ।

ययातिरिव शर्मिष्ठा भर्तुर्वहुमता भव ।  
सुतं त्वमपि सम्राजं सेव पुरुमवाप्नुहि ॥ ८७ ॥

गौतमी ।

<sup>१</sup> भञ्जवं । वरोक्षु एतो । ए आसिंसा ।

काश्यपः ।

वत्से । इतः सद्यो हुताग्नीन्द्रदक्षिणीकुरुम् ।

॥ सर्वे परिक्रामन्ति ॥

<sup>२</sup> भगवन् । वरः खल्वेयः । नाज्ञोः ।

<sup>1</sup> 'Daughter, be thou highly honoured of thy husband, as was Sarmishthā of Yayāti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Sarmishthā, according to K., was the daughter of Vṛisha-parvan, king of the Asuras or demons, and wife of Yayāti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta, see p. 15, n. 1. The Sāhitya-darpana (p. 190) cites this verse as an example of *śīr-vāda*, 'benediction,' but reads (as also do the Beng.) *patyur* for *bhartur*, and *putram* for *sutam*. *Samrāj* is a sovereign prince, who has performed a *Rājāsanya* sacrifice, and exercises despotic sway over others.

<sup>2</sup> 'This is actually a boon (conferred), not a (mere) benediction.' *Sam-tushṭa-devādānām avakāyam-bhāvi vachanam varah, śīś tu kadācit phala-dāyini vāk*, 'a *vara* is the promise of a propitiated deity, &c., which must necessarily come to pass; an *śīś* is a benediction which occasionally bears fruit [comes true], Ū. and S'.

<sup>3</sup> 'My child, this way! do thou at once circumambulate the sacrificial fires,' see p. 148, n. 1. *Sadyo-hutāgnīm=tatksaṇa-kṛita-homāgnīm*, S'. The Taylor and my own MS. have *sadyohutān*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

काश्यपः ॥ च्चुच्छन्दसाशास्ते ॥ १८

अमी वेदिं परितः क्लृप्तधिष्ण्याः २८१

समिधन्तः प्रान्तसंस्तीर्णदर्भाः १८२

अपघ्नन्तो दुरितं हव्यगन्धैः ५१५

वैतानास्त्वां वह्नयः पावयन्तु ॥ ८८ ॥

प्रतिहस्वेदानीम् । ॥ सदृष्टिद्वेषम् ॥ क्वं ते शार्ङ्गरवमिश्राः ।

<sup>1</sup> '[Pronounces a blessing in the metre of the *Riç*, i. e. according to the usual metre of the *Riç*-veda.] Let these fires, taken-from-the-sacred-hearth [*vaitānās*] whose places are fixed round the altar, fed with (consecrated) wood, having Darbha [*Kuśa*] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee.' Each stanza of the *Sūktas* or hymns of the *Riç*-veda is called a *riç*. *Asya vṛittasya vedoktāśīrvāda-sadṛiṣatvam agni-prayuktatvādi boddhavyam*, 'it is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire,' &c., K. The verse itself does not occur in the *Riç*-veda, but the metre is Vedic. Doubtless Kālidāsa intended it as an imitation of Vedic poetry. That it is addressed to *Agni* constitutes in itself a point of resemblance. *Vaitāna*, see *Indian Wisdom*, p. 197. *Kṛipta-dhishṇyāḥ* = *raçitādhishṇānāḥ*. *Prānta-samstīrṇa-darbhāḥ*, i. e. *pārśveshu śatasṛiṣhu diḥshu sankīrṇā darbhā yeshām*. At a sacrifice, the fires, severally termed *Āhavanīya*, *Mārjālīya*, *Gārhapatya*, and *Āgnīdhriya*, were lighted at the four cardinal points, east, west, north, and south, and *Kuśa* grass (see p. 19, n. 1) was scattered round each fire. See *Indian Wisdom*, p. 205; see also Sāyaṇa's commentary on *Riç*-v. i. 1, 4, and cf. *Riç*-v. i. 31, 13, 'thou, four-eyed

Verse 88. *TRISHTUP ĀTUSH-PADĀ*, a form of Vedic metre, consisting of four times eleven syllables, the first and third *Pādas* resembling the *VĀTORMĪ*, and the second and fourth, the *ŚĀLINĪ* variety of *TRISHTUBH*. In the second, however, the first syllable is short.

— — — — — || — — — — —  
 — — — — — || — — — — —

In *Riç*-veda i. 59, 5, the first *Pāda* is exactly like the first in the above scheme, but the other *Pādas* are arranged differently, as far at least as the seventh syllable. Kālidāsa, accustomed to the strictness of the later Sanskrit metres, seems here to have endeavoured to imitate the Vedic rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vedic hymn.

जिप्यः ॥ प्रविज्य ॥

भगवन् । इमे स्मः ।

काज्यपः ।

भगिन्यास्ते मार्गमादिशय ।

शार्ङ्गखः ।

इत इतो भवती । ॥ नवं परित्रानन्ति ॥

काज्यपः ।

भो भोः सन्निहितास्तपोवनतरवः ।

प्रयत्ननक्षत्राणां वात्सल्यार्थः

पातुं न प्रयमं व्यवस्यति जलं युष्मास्वपीतेषु या

नादत्ते प्रियमराडनापि भवतां स्नेहेन या पल्लवम् ।

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः

सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम् ॥६९॥

Agni, blazing as the protector of the worshippers, &c. *Pālayantu* (= *rakṣantu*) is the reading of all the Beng. MSS., supported by K., S., and Ū., but all the Deva-n. MSS. have *pārayantu*.

<sup>1</sup> S. quotes a verse of Bharata, *Devās ēa, munayaś ēaiva, lingināḥ, sādhanās ēa* [*sādhakās ēa, Ū.*] *ye, bhagavann itī te rōcyaḥ sarvaiḥ strī-puṇ-napūṇṣakāiḥ*, 'both gods and also Munis, Lingins and Sādhanaś (i. *sādhavaś*, "saints," see *Vishṇu-p.* p. 300) are to be addressed as "Bhagavan," by all women, men, and eunuchs.'

<sup>2</sup> Cf. Vikram., Act II, *bhavān pramadā-vana-mārgam ūdeśayatu*.

<sup>3</sup> 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same *Śakuntalā* now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' *Bhoḥ* is a vocative particle, often joined with *śrūyān*, 'listen!' *Vyavasyati*, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind;' (with *na*), 'it never enters into her head.' *A-pīteshu*, the Beng. have *a-sik-teshu*, i. e. 'as long as you remain unwatered.' The Deva-n. reading is supported by K., who includes *pīta* among the passive participles, like

Verse ६९. *ŚAKUNTALA-VIKRĪṬITĀ* (a variety of *ATIDHĪṬITĀ*). See verses 14, 30, 36, 39, ६०, ६३, 79, ८६, ८६.

॥ कोकिलरवं सूचयित्वा ॥

अनुमतगमना शकुन्तला

तरुभिरियं वनवासबन्धुभिः ।

परभृतविरुतं कलं यथा

प्रतिवचनीकृतमेभिरीदृशम् ॥ ९० ॥

आकाशे ।

रम्यान्तरः कमलिनीहरितैः सरोभि-

च्छायादुमैर्नियमिताकमयूखतापः ।

*gata, sthita, ārūḍha, &c.* (Pāṇ. iii. 4, 72), which may have an active signification. *Vismṛita* may be included in the same list, see p. 28, l. 3. *Priya*, in the sense 'fond of,' may stand at the beginning of a compound, cf. *φιλοσοφία, φιλόξενος (priyātithi)*, &c.; sometimes at the end, e. g. *jala-priya*, 'fond of water.'

<sup>1</sup> 'Acting as if he heard the note of a cuckoo,' lit. 'shewing the note of a cuckoo.' Compare *nimittam sūcayitvā*, Vikram., Act II.

<sup>2</sup> 'This Sakuntalā is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' *Vana-vāsa-bandhubhiḥ* = *aranya-vāsa-snigdhaiḥ*, 'beloved by foresters.' It may be translated 'her sylvan relatives.' *Parabhṛita* (= *pika*), lit. 'nourished by a stranger.' The Indian Koil or cuckoo is supposed to leave her eggs in the nest of the crow to be hatched, but has little resemblance to the bird known as the cuckoo in Europe. One of its names is *vasanta-dūta*, 'messenger of spring.' Its song is said to be sweet (*madhura*, Ritu-s.), but cannot be compared to that of the nightingale. 'The beauty of cuckoos is their song,' Hitop. l. 839. 'On a journey (*yātrāyām*) the note of a cuckoo is indicative of good-fortune (*śubha-sūcakāḥ*). The answer of the trees was effected by the song of the cuckoo (*pika-raveṇaiva sampannam*). Next the answer of the sylvan deities is given (by a voice in the air),' S. *Kala* as an adj. means 'soft,' 'sweet,' and *parabhṛita-virutaṁ kalam* may be 'the sweet notes of the cuckoo' (cf. Raghu-v. viii. 58).

Verse 90. APARA-VAKTRĀ, containing eleven syllables to the first Pāda or quarter-verse, and twelve to the second, each half-verse being alike.

○ ○ ○ ○ ○ — ○ — ○ — || ○ ○ ○ ○ — ○ ○ — ○ — ○ —

भूयात्कुशेशयरजोमृदुरेणुरस्याः

शान्तानुकूलपवनश्च शिवश्च पन्थाः ॥९१॥

॥ सर्वे सविस्मयमाकर्णयन्ति ॥

गौतमी ।

“जादे । एादिजणसिणिङ्गाहिं अणुसादगमणासि तबो-  
वणदेवदाहिं । पणम भञ्जवदीणं ।

जाते । ज्ञातिजनस्त्रिधाभिरनुज्ञातगमनासि तपोवनदेवताभिः । प्रणम भगवतीभ्यः । ३

<sup>1</sup> ‘May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun’s rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses, and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.’ *Ramyāntaraḥ* = *manohara-madhyah*, S.; = *manojña-madhyah*, C., ‘having its middle space delightful,’ ‘pleasant throughout the intervening distance,’ an epithet of *panthāḥ*. *Āhāyā-drumaiḥ* = *āhāyā-pradhānair-vṛikshaiḥ*, ‘trees chiefly abounding in shade,’ K.; = *āhāyā-lakṣhita-drumaiḥ*, ‘trees characterized by shade,’ C. It is a compound similar to *śāka-pārthiva* and *abhijñāna-śakuntalā*, see p. 4, n. 2. ‘That is called a *āhāyā-taru*, ‘shade-tree,’ whose under-part (*talam*) excessively cool shade (*atyantā-śītala-āhāyā*) does not quit either in the forenoon or afternoon,’ S. and C. *Niyamita* = *apanīta*. *Kuśe-śaya*, lit. ‘lying in water;’ = *śata-pattra*, ‘a lotus.’ *Śānta* = *śānta-vega*, *manda*, K.; = *pāṭaśārādi-śunya*, ‘free from robbers,’ &c., S. and C. The compound may therefore be translated ‘free from molestation and having favourable breezes.’ *Sivaś ēa bhūyāt panthāḥ*, this seems to have been a phrase commonly used as a parting benediction, like ‘A pleasant journey to you!’ Cf. *panthānas te santu śivāḥ*, Hitop. l. 1442, Sāhit.-d. p. 344, Mudrā-r. p. 30, l. 17, and p. 179, l. 4 of this play.

<sup>2</sup> ‘Dear to thee as (thy own) kinsfolk.’ Cf. *vana-vāsa-bandhubhiḥ* in verse 90. My own Bombay MS. has *nṇādi* (supported by the Calcutta edition), the others all *nādi* for *jñāti*. There is no doubt about the doubling of the *n* when not initial, as Vararuci, iii. 44, gives *viṇṇāna* for *vijñāna*.

<sup>3</sup> *Bhaavadīṇam*, a Prākṛit gen. for Sanskrit dat., see p. 129, n. 1.

Verse 91. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83.

शकुन्तला ॥ सप्रणामं परिक्रम्य । <sup>उत्तराग्रे देहः</sup> जनानिकम् ॥

<sup>a</sup> हला पिञ्चं वदे । रां अज्जउत्तदंसणुस्सुआएवि अस्समं  
परिच्चअन्तीए दुक्खेण मे चलणा पुरदो पवट्टन्ति ।

प्रियंवदा ।

<sup>b</sup> ए केवलं तबोवणविरहकादरा सही एव । तुए उवट्टि-  
दविओअस्स तबोवणस्सवि दाव समवत्था दीसइ ।

उग्गलिअदम्भकवला मिआ परिच्चत्तणच्चणा मोरा ।  
ओसरिअपण्डुपत्ता मुअन्ति अंसू विअ लदाओ ॥९२॥

<sup>a</sup> हला प्रियंवदे । नन्वार्यपुत्रदर्शनोत्सुकाया अप्याश्रमं परित्यजन्त्या दुःखेन मे  
चरणौ पुरतः प्रवर्तते । <sup>b</sup> न केवलं तपोवनविरहकातरा सख्येव । त्वयोपस्थि-  
तवियोगस्य तपोवनस्यापि तावत्समवस्था दृश्यते ।

उज्जलितदर्भकवल्लो मृगाः परित्यक्तनर्तना मयूराः  
अपसृतपाण्डुपत्रा मुच्यन्त्यश्रूणीव लताः ॥९२॥

My own MS., supported by K., has *duhkkhena*, the others *duhkhadu-  
duhkkhena*.

<sup>2</sup> 'One may observe the same (troubled) condition [the same condition  
is observed] of the penance-grove, as the (time of) separation from thee  
approaches.' *Samavasthā*=*samāvasthā*, as in *Raghu-v.* viii. 41. The  
Taylor MS. reads *samāvatthā*.

<sup>3</sup> 'The deer let fall the mouthfuls of Darbha-grass, the peacocks cease  
(their) dancing, the creepers, as they cast [in casting] their pale leaves,  
appear to shed tears [as it were shed tears].' *Udgalita*, from *ud-gal*, lit.  
'to trickle out,' 'drop from.' The Beng. MSS. read *ugginna* (= *udgīrṇa*),  
'ejected from the throat or mouth.' *Mṛigāḥ*, all the Deva-n. read *mīo* for  
*mṛigyaḥ*, and in the next line *assūṇi* for *asrūṇi*, apparently in violation  
of the metre. Dr. Boehtlingk has suggested *miā* and *ansū*, the latter  
is a legitimate acc. pl. from *ansu*, the masc. Prākṛit equivalent of the  
neuter *aśru*; see Vararuči iv. 15. *Parityakta-nartanā*, the dancing of

Verse 92. ĀRYĀ or GĀTHĀ. See verse 2.

— उ — उ | उ — उ | उ उ — || उ — उ | — — | उ — उ | — — | —  
— उ — उ | उ — उ | — — || उ — उ | — — | उ | उ उ — | —



शकुन्तला ॥ लता ॥

² ताद । लदावहिणिञ्च वणजोसिणिं दाव आमन्तइस्सं ।

Sister's blood; born from the same womb.  
काश्यपः । ५.६५ लतादेदिताः

अवैमि ते तस्यां सोदर्यस्नेहम् । इयं तावदक्षिणेन ।

शकुन्तला ॥ लतामुपेत ॥

³ वणजोसिणि । चूदसङ्गदावि सं पञ्चालिङ्ग इदोगदाहिं साहावाहाहिं । अज्जप्पहुदि दूरपरिवत्तिणी दे खु भविस्सं ।

काश्यपः ।

५.६५ लतादेदिताः

सङ्कल्पितं प्रथममेव मया तवार्ये

भर्तारमात्मसदृशं सुकृतैर्गता त्वम् ।

⁴ तात । लताभिर्गतां वनज्यान्तां तावदानन्दयिष्ये । ⁵ वनज्यान्ते । चूतसङ्ग-

तापि नां प्रचालितेऽदोगताभिः साहावाहाभिः । अद्यप्रभृति दूरपरिवर्तिनी ते खलु भविष्यामि ।

शकुन्तला ॥ लता ॥

the Indian peacock, especially at the approach of rain, in which it is said to take especial delight, is frequently alluded to in Hindū poetry. Cf. Megha-d. 46, 78; Ritu-s. ii. 6; Bharṣi-h. i. 43. *Ocaria* for *apasrita*, see Lassen's Instit. Prāk. p. 363. Raghu-v. xiv. 69 contains a sentiment precisely parallel to the above, *Ṛṣityam mayūrāḥ, kusumāni vṛikṣhā, darbhān upātṭān vijahur harinyah*, &c.

¹ 'Father, I will just bid farewell to (my) tendril-sister, the Light of the Grove,' i.e. the *Nava-malikā*, or young jasmine-creeper, mentioned at p. 28, l. 3.

² 'I know thy sisterly affection for it. Here it is now to the right.' *Sodarya*, 'of whole blood,' 'born from the same womb' (*udara*); compare p. 22, l. 9.

³ 'O Light of the Grove, though united with the mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Cūta-saṅgatā*, see p. 28, n. 1. *Ita-gatābhāḥ*, &c., is the reading of all the Deva-n. MSS. (supported by K.) excepting one, which has *idogadehiṃ sākā-bāhūkim* for *ita-gatāḥ śākhā-bāhūbhāḥ*. The feminine noun *bāhā* is more appropriately joined with *śākhā*, but *bāhu* is admissible, compare p. 26, l. 2. The Beng. have *śākhāmayair bāhūbhāḥ*, 'with arms consisting of branches.'

शकुन्तला

चूनेन संश्रितवती नवमालिकेय-

मस्यामहं त्वयि च सम्प्रति वीतचिन्तः ॥ ९३ ॥

इतः पन्थानं प्रतिपद्यस्व

शकुन्तला ॥ सख्यौ प्रति ॥

हला । एसा दुवेणं वो हत्ये शिंक्खेबो ।

सख्यौ ।

अअं जणो कस्स हत्ये सम्पिंदो । ॥ इति वाप्यं विहरतः ॥

अनसूये । अलं रुदित्वा । ननु भवतीभ्यामेव स्थिरीकर्तव्या  
शकुन्तला ।

हला । एसा द्वयोर्वीं हस्ते निद्योपः । अयं जनः कस्य हस्ते सम्पिन्तः ।

<sup>1</sup> 'Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Mālikā (creeper) has united itself with the mango-tree; now (therefore) I am free from solicitude about it and about thee.' *Sankalpita*, &c., see p. 49, l. 5; and p. 135, l. 10 with note 2. *Tavārthe* = *tava kṛite*, K. *Ātma-sadṛśam* = *tvat-samam*, K.; *rūpa-kulādinā* *sva-sadṛśam*, 'resembling thyself in beauty, family,' &c., S.; see p. 31, n. 1. *Gatā* = *prāptā*, K.; see p. 161, n. 3 at the end. *Samśritavati* = *sangatavatī*, K. My own MS. has *sanskritavati*, and the Colebrooke *sammitavati*. *Vita-śīnta* = *tyakta-varānusandhāna*, 'ceased from searching after a husband,' S.

<sup>2</sup> 'Set out on thy journey hence.' *Pratipadyasva*, see p. 135, n. 1.

<sup>3</sup> 'This (creeper) is (entrusted) as a pledge into the hand of you two.' *Nikshepa* = *sthāpya*, S. *Yathā sthāpyo rakshyate tattheyam*.

<sup>4</sup> 'Into whose hands are we committed (by thee)?' *Ayam janaḥ*, i. e. *asmad-rūpaḥ*, S. and C.

<sup>5</sup> *Vi-hri* seems here used in the sense of 'to wipe away.'

<sup>6</sup> 'Enough of weeping! Surely Sakuntalā should be cheered [rendered

शकुन्तला ।

“ ताद । एसा उडजपज्जन्तचारिणी गब्भमन्यरा मिअवहू  
जदा अणघप्पसवा होइ । तदा मे कमि पिअणिवेदइत्तअं  
विसज्जइस्संह ।

काश्यपः ।

नेदं विस्मरिष्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥

<sup>b</sup> को गुक्खु एसो णिवसणे मे सज्जइ । ॥ इति परावर्तते ॥

काश्यपः ।

वत्से ।

यस्य त्वया व्रणविरोपणमिङ्गुदीनां  
तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहाति ॥ ९४ ॥

सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ॥ ९४ ॥

<sup>a</sup> तात । एषोऽजपयैन्तचारिणी गभैमन्यरा मृगवधूर्पदानघप्रसवा भवति । तदा मे  
कमपि प्रियनिवेदयितारं विसर्जयिष्यथ । <sup>b</sup> को नु खल्वेव निवसने मे सज्जति ।

येको गटे जो मेरे वत्से ॥ ९४ ॥

firm, supported] by you indeed ?' i. e. you are the very persons who should rather support and comfort your friend. *Atam-radhita*, see p. 48, n. 3. *Sihirī-kartavyā=tapovana-viraha-kheda-rahitā vidheyā*, S.

<sup>1</sup> 'When this doe [female deer] grazing in the neighbourhood of the hut, slow by (the weight of) her young, has happily brought forth ; then you will send some one to announce [as an announcer of] the agreeable news to me.' *Anagha-prasavā=vyasana-rahita-prasūtīh*, 'bringing forth without any mishap,' K. *Priya*, i. e. *priya-vārtā*, S.

<sup>2</sup> 'That same fawn, thy adopted child, tenderly reared with handfuls of *Syāmāka*-grains, on whose mouth, when pricked by the sharp-points of the *Kuśa*-grass, sore-healing oil of *In-gudī*-plants was sprinkled by thee,

शकुन्तला ।

२ वच्छ । किं सहवासपरिच्छादं मं अणुसरसि ।  
अचिरप्पसूदाए जणणीए विणा विवड्ढिदो एव्व ।  
दाणिम्पि मए विरहिदं तुमं तादो चिन्तइस्सदि ।  
णिवत्तेहि दाव । ॥ इति रुदन्ती प्रस्थिता ॥

काश्यपः ।

उत्पक्ष्मणीर्नयनयोरुपरुद्धवृत्तिं

वाष्पं कुरु स्थिरतया विरतानुबन्धम् ।

वत्स । किं सहवासपरित्यागिनीं मामनुसरसि । अचिरप्रसूतया जनन्या विना  
विवर्धित एव । इदानीमपि मेया विरहितं त्वां तातश्चिन्तयिष्यति । निवर्तस्व  
तावत् ।

will not forsake thy footsteps [path].’ *Vraṇa-viropaṇa* = *kshata-praro-*  
*haka*, S., lit. ‘that which causes a scar to cicatrize.’ See *ropaṇa* in Dict.  
*Ingudīnām*, see p. 18, n. 1. *Kuśa-sūci*, see p. 57, n. 5. *Parivardhitaka* =  
*anukampayā vardhitak*, ‘compassionately reared,’ K.; = *atiśayena poṣhitak*,  
‘excessively nourished,’ S. and Ā. The suffix *ka* sometimes gives the  
sense of compassionating (*anukampāyām*). So *putrakak* = *anukampitak*  
*putrak* according to Pāṇ. v. 3, 76. The preposition *pari* may give the  
sense of *atiśayena* noticed by the other commentators. *Syāmāka* = *vr̥hi-*  
*viśeṣa*, ‘a kind of rice,’ S. It is rather the grain of a kind of Panic  
grass, eaten by the Hindūs. *Muṣṭi*, ‘a handful,’ is the first measure of  
capacity, equivalent to  $\frac{1}{8}$ th of a *kuiji*,  $\frac{1}{16}$ th of a *kuḍava*,  $\frac{1}{32}$ th of a *prastha*.  
*Putra-kṛitaka* = *kṛitrima-putra*, ‘a factitious or adopted son,’ S. and Ā.  
K. explains this compound by referring to Pāṇ. ii. 1, 59, so that *putra-*  
*kṛita*, ‘made into a son’ (i. e. *a-putra*, ‘not really a son’), is like *śreṇi-kṛita*,  
‘made into a line,’ and *pūga-kṛita*, ‘made into a heap.’

1 ‘Why dost thou follow me, an abandoner of (my) companions? Thou  
indeed wast reared (by me) without (thy) mother [when deprived of thy  
mother] shortly after she had brought thee forth.’ *Saha-vāsa*, lit. ‘one  
who lives with another.’ The Beng. have *acira-prasūtoparatayā* = *pra-*  
*savāvyavahita-kāla-mṛitayā*, ‘that died directly after bringing thee  
forth.’

अस्मिन्नलक्षितनतोन्नतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति ॥९५॥

शाङ्खर्यः । २२० १. २२ २. २३ ३. २४ ४. २५ ५. २६

भगवन् । आदकान्तात्किञ्चो जतोऽनुगन्तव्य इति श्रूयते ।  
तदिदं सरस्तीरम् । अत्र सन्दिश्य प्रतिगन्तुमर्हसि ।

तदिदं सरस्तीरम् । अत्र सन्दिश्य प्रतिगन्तुमर्हसि ।

<sup>1</sup> 'By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy foot-steps must certainly be uneven.' *Utpakṣhmaṇoh*, see p. 131, n. 1 in the middle. *Uparuddha-vṛttim* = *pratiruddha-vyāpāram*, 'impeding the functions or proper action of the organs of vision,' *Ū. Uparuddhā ontarītā vṛttir vyāpāra yena*, K. In p. 157, l. 6, *vṛttī* is applied to the course of a tear; but if so translated here, the other epithet, *virotānubandham*, would be superfluous. It is not necessary, however, to connect it with *nayacaryah*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' *Vāṣṭya* is 'the hot moisture that precedes the formation of tears,' see p. 157, n. 1. It is used in the singular. Cf. *muṇḍat, vāṣṭyam uṣṭham*, Megha-d. 12. *Viratānubandha*, my own MS. has *viḥatānubandha*; *anubandha*, lit. 'binding after,' 'following after,' hence 'cleaving,' 'adhering.' The Beng. MSS. have *sikhātānubandham* = *sāntārombham* (sic?), *S. Viṣamā-bhavantī* = *skhalitānā sruḥ*, 'are liable to trip or stumble,' *S.* and *Ū.* Cf. p. 139, l. 3.

<sup>2</sup> "A friend is [or friends are] to be escorted as far as the water's brink"—such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' *Odakāntāt*, i. e. *ā - ndakāntāt* = *ā jalāntāt* (see p. 155, n. 3 near the end). *Odakāntāt* is found in all the Deva-n. MSS.; my own has *odakāntam*. *Śrīgḍho janah* may be either 'a friend' or 'friends,' cf. *sakṣā-jana*, p. 128, l. 2, with note 1. *Śrūyate*, lit. 'it is heard,' i. e. it is enjoined in *śruti*, 'scripture,' 'holy writ.'

Verse 95. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 2, 27, 31, 43, 46, 64, 74, 90, 92, 93, 94, 95, 96.

काश्यपः ।

तेन हीमां क्षीरवृक्षच्छायामाश्रयामः ।

॥ सर्वे परिक्रम्य स्थिताः ॥

काश्यपः ॥ आत्मगतम् ॥

किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपमस्माभिः  
सन्देष्टव्यम् । ॥ इति चिन्तयति ॥

शकुन्तला ॥ जनान्तिकम् ॥

“ हला । पेक्ख । णलिणीपत्तन्तरिदं पिअसहअरं  
अदेक्खन्ती आदुरा चक्कवाई आरडदि । दुक्करं अहं  
करोमिन्ति ।

१ a हला । प्रेक्षस्व । नलिनीपत्तान्तरितं प्रियसहचरमपश्यन्त्यावुरा चक्रवाक्यारदति ।  
दुष्करमहं करोमीति । See note for detail explanation.

<sup>1</sup> *Kshīra-vṛiksha*, lit. ‘milk-tree,’ a kind of fig tree, not the Vāṭa or Banyan tree (*Ficus Indica*), nor the Pippala (*Ficus Religiosa*), but the glomerous fig tree (*Ficus Glomerata*), which yields a resinous milky juice from its bark (see p. 155, n. 3 in the middle) and is large enough to afford abundant shade.

<sup>2</sup> ‘What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?’ *Yukta-rūpa*, cf. p. 89, n. 1; and p. 15, l. 3.

<sup>3</sup> ‘Friend, see! the poor female-Čakravāka, not perceiving her dear mate hidden by the lotus-leaves, calls to (him) thus, “Hard (is the lot) I suffer;”’ see p. 128, n. 3, and cf. in *Vikram.*, Act IV, *Sarasi nalinī-pattreṇāpi tvam āvṛita-vigrahāṃ nanu sahačārīṃ dūre matvā virauśi samutsukaḥ*, ‘thou indeed (i. e. the male Čakravāka) art sorrowfully crying to thy mate thinking her to be far away, although her body is only concealed from thee by a lotus-leaf in the lake.’ A few lines before this passage, the cry is compared to the sound *ka ka*. Possibly this may account for the somewhat peculiar phrase *dukkaram karemi*, here employed as the cry of the bird. K. has *dushkaram khalu ahaṃ tarkayāmi*. It is true that *kṛi* sometimes has the sense of *tark*, ‘think,’ ‘imagine’ (cf. p. 42, n. 1), but *dushkaram kṛi* is not more harsh than *śokaṃ kṛi*, ‘to make or suffer sorrow.’ S. has *dushkaram ayaṃ čakravākaḥ karoti*. Instead of *pia*

अनमूया ।

‘सहि । मा एवं मन्तेहि ।

एसावि पिएण विणा गमेइ रअणिं विसाअदीहअरं ।  
गरुअम्पि विरहदुक्खं आसावन्धो सहावेदि ॥९६॥

काउयपः ।

शङ्करव । त्वया मइचनात्स राजा शकुन्तलां पुरस्कृत्य  
वक्तव्यः । *Many names like King, Shoudhe!*

शङ्करवः ।

आज्ञापयतु भवान् ।

१ सति । मैवं मन्त्रयस्व ।

२. १. प्रपाम्पयेत् ।

एसापि प्रियेण विना गमयति एज्जो विपाददीर्घतराम् ।  
गुर्वपि विरहदुःखमाज्ञावन्धः माहयति ॥९६॥ ३. १. २

three of the MSS. have *bi* for *api*. (This verse indicates that Sakuntalā foresees she is about to experience similar sorrow, in having to endure separation from Dushyanta in consequence of the curse) (*śūpa-tirohita-Dushyantaṁ a-lop-yamōnā*), K.

‘Speak not so. Even she [the female Cakravāka], without her beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.’ *Gomayoti*, lit. ‘causes to go,’ i.e. brings to an end. The Prākṛit *visāa* = *visāōda*, ‘melancholy.’ S. explains the phrase by *visūraṇṇō-dīrghām*, *kheḍa-dīrghām*, *dukkha-dustarām*. *Āśā-bandha*, ‘hope,’ i.e. *prōtar mōṇ sar-gomayōshyoti*, ‘in the morning he will be united to me.’ S. makes this verse an example of the *Āśā-a* Alankāra. K. refers to a parallel passage in the Megha-d. 10. *Āśō-bandhaḥ kusuma-zardīśah* [sic] *prāyaso hy ungarōnōṇ zadyah-pōti prapayī kṛidayan viprayoge ruṇāddhi*.

‘Having placed in front,’ i.e. ‘having introduced,’ ‘having presented.’

Verse 96. ĀRĀ or GĀTHĀ. See verse 2.

-- | ००- | ००- || ०-० | ००- | ०-० | -०० | -  
००- | ०००० | -- || -- | -- | ० | -- | ०

काश्मिरः ।

संयमयत् -

अस्मान्साधु विचिन्त्य संयमधनानुच्चैःकुलं चात्मन-

स्त्वय्यस्याः कथमप्यवान्ववृतां स्नेहप्रवृत्तिं च ताम्

सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया

भाग्यायत्नमतः परं न खलु तद्वाच्यं वधूवन्धुभिः ॥९७॥

अस्मान्साधु विचिन्त्य

अस्मान्साधु विचिन्त्य  
संयमयत् -

शाङ्करः ।

गृहीतः सन्देशः ।

<sup>1</sup> 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [or the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [or with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' *Samyamadhānān*, 'this implies that they were worthy of respect,' K. *Uccāh-kulam*, &c., 'this implies that he would act with justice,' K.; see p. 15, n. 1. *Kathamapi*=*dur-grahēṇa*, S. and C. Cf. p. 131, l. 6. *A-bāndhava-kritām*, see p. 127, n. 3. *Sneha-pravṛttim*=*prema-śeṣṭām*, C. *Sāmānya-pratipatti-pūrvakam*=*sādhārāṇa-gaurava-puraḥsaram*, 'preceded by equal respect,' *yādriṣeṇa gauraveṇa aparā vadhūr ālokyate tādriṣeṇa iyam*, &c., S. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Pūrva* or *pūrvaka* at the end of a compound often simply denotes the manner in which anything is done, translatable by 'with' or 'after' (cf. *sa bhavantam anāmaya-praśna-pūrvakam idam āha*, p. 198, l. 2; also p. 116, n. 2). *Dāreshu*, S. explains thus, *dāra-śabdaḥ puṃ-lingaḥ kalatra-vācako nitya-bahvraçānāntaḥ*, 'the word *dāra*, meaning a wife, is of the masculine gender, and always has a plural termination.' *Dārāḥ* therefore may be either wives or wife. *Ataḥ-param*, &c., 'here he tells the reason why he does not demand higher rank or greater honour for Sakuntalā,' S. In the first line, my own MS. reads *asmān sādhu samikshya samyama-parān*. All marriages in the East are arranged by the relatives of the parties.

Verse 97. ŚĪRḌĀ-TIKRĪPITA (a variety of ATIDHṚITI). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89.



you are to be in the world.  
काश्यपः ।

वत्से । त्वमिदानीमनुशासनीयासि । वनौकसोऽपि सन्तो  
लौकिकज्ञा वयम् ।

शङ्करः । तुष्टिमानोऽपि  
तुष्टिमानोऽपि

न खलु धीमतां कश्चिदविषयो नाम ।

काश्यपः ।

सा त्वमितः पतिकुलं प्राप्य

गुश्रूषस्व गुरुंकुरु प्रियसखीवृत्तिं सपत्नीजने

भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः ।

भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी

यान्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥९८॥

कथं वा गातमी मन्यते ।

1 'We (are) acquainted with worldly affairs,' 'we know the ways of the world' (= *loka-vyavahāra-jñāh*, S.)

2 'There is no subject out of the reach [*agocharah*, S.] of the intelligent,' i. e. wise men are conversant with all subjects.

3 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger shew [go to] a refractory-spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant] in prosperity—in this manner young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].' The Sāhit.-d. p. 185 adduces this as an example of the figure Upadishta, which is defined as *manohāri vākyaṃ śāstrānusārataḥ*. S. quotes the following aphorism, *Parisangrihya śāstrārtham yad vākyaṃ abhidhīyate vidvan manoharam jñeyam upadishtaṃ tad eva tu*. *Gurūn* = *svaśurādīn*, 'father-in-law,' &c., C. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava*, 'respect.' *Śuśrūṣasva* = *ārūdhaya*. *Vṛittim*, some of the Beng. and the Sāhit.-d., supported by S., read *vṛittam*

Verse 98. ŚĀRDŪLA-VIKRĪḌITA (a variety of ATIDHṚITI). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89, 97.

गौतमी ।

<sup>a</sup> एत्तिओ वहुजणस्स उबदेसो । जादे । एदंक्खु सव्वं ओधारेहि ।

वत्से । <sup>अल्लो नलो</sup> परिष्वजस्व <sup>मुने</sup> मां <sup>काश्यपः । सख्यो मे ।</sup> सखीजनं च ।

शकुन्तला ।

<sup>b</sup> ताद । इदो एव किं पिञ्चंवदामिस्साओ सहीओ णिवत्तिस्सन्ति ।

वत्से । <sup>येमीनिमादं च गच्छे</sup> इमे अपि <sup>काश्यपः ।</sup> प्रदेये । <sup>तेरे मय्येवोत्तमा जगद्विषयवृद्धे</sup> न युक्तमनयोस्स च गन्तुम् ।  
त्वया सह गौतमी यास्यति । <sup>जायसी</sup>

शकुन्तला ॥ पितरमाश्रिष्य ॥

<sup>c</sup> कहं दाणिं तादस्स अङ्कादो परिब्भट्ठा मलञ्चतरुम्मूलिआ

<sup>a</sup> एतावान्वधूजनस्योपदेशः । जाते । एताखलु सर्वमवधारय । <sup>b</sup> तात ।  
इत एव किं प्रियंवदामिष्ठाः सख्यो निवर्तिष्यन्ते । <sup>इति लक्षणे नि अमीदुष्टाभादरे ।</sup>  
<sup>कथमिदानीं तातस्याङ्गान्य-</sup>  
रिष्यता मलयतटोन्मूलिता <sup>वत्से मेरोपियवदको</sup> <sup>अनुपमसखी</sup> <sup>हृदयं यामि</sup>

=*caritram*, 'action,' 'deed,' 'behaviour,' 'demeanour.' *Viprakṛitā*=*pīḍitā*, C.;=*kṛita-vipriyā*, 'offended,' S. *Pratīpam*=*prātikūlyam*. *Bhū-yishṭham*=*atīṣayena*. *Dakṣhīnā*=*sa-snehā*. *Bhāgyeshu*, the Beng. and S. have *bhogeshu*=*sukheshu*, 'in enjoyments,' 'in pleasures,' in which case *anutsekinī* will mean 'not given to excess.' The latter word is literally 'spouting up' like a fountain. Compare *anutseko lakshmyām*, Bhartṛi-h. ii. 54. *Padam*=*śabdām*, 'a title,' S.;=*vyavasāyam* or *pratishṭhām*, C. *Vāmāḥ*=*tad-vīparīta-kārinīyaḥ*, S.;=*tad-viruddhāḥ*, C.

<sup>1</sup> 'Lay to heart,' 'treasure up in thy heart,' 'ponder well.'

<sup>2</sup> 'Priyamvadā and my other dear friends;' cf. *Sūrngarava-miśrāḥ*, p. 151, l. 7, with note. My own MS. and two others insert *kim*.

<sup>3</sup> 'Are to be given away in marriage.' Cf. p. 48, l. 10, with note thereon. *Ime api*; the dual terminations *ī*, *ū*, *e* do not coalesce with following vowels, see Gram. 38; Pāṇ. i. 1, 11.





शकुन्तला ॥ आश्रमाभिमुखी स्थिता ॥

“ताद । कदा नु भूयो तवोवणं पेक्खिस्सं

काज्जपः ।

श्रूयताम् ।

भूत्वा चिराय चतुरन्तमहीसपत्नी

दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।

भर्त्वा तदर्पितकुटुम्बभरणे सार्धं

शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥१००॥

॥ तात । कदा नु भूयस्तपोवनं प्रेक्षिष्ये

is by some considered equivalent to *prahara*, ‘a division of the day, comprising one-eighth of the sun’s diurnal revolution, or three hours;’ by others, to *hasta-śatvashṭaya*, ‘a space of four cubits.’ Dr. Boehtlingk translates, ‘The sun has already entered the afternoon-quarter of the heavens.’

‘Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti, in-company-with thy husband (Dushyanta), who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.’ *Ātur-anta-mahī* seems to be equivalent to *Ātur-dig-anta-mahī*, i. e. ‘the earth as far as the four quarters,’ ‘the entire earth.’ The Beng. have a parallel phrase *sa-dig-anta-mahī*. K. explains it by *Āturārah antāḥ yasyāḥ sū*. Cf. p. 124, l. 4. *Daushyanti* is a regular patronymic, from *Dushyanta*, as *Dākshī*, ‘a descendant of Daksha,’ from *Daksha*; *Aindri* from *Indra*, &c. (see *Gram. 81. X*). *A-pratiratham* = *asat-paripanthīnam*, ‘having no antagonist,’ = *a-pratirathīkam*, K.; *ratha* being put for *rathika* or *rathin*, ‘a warrior who fights from a chariot.’ *Niveśya* = *vivāhya*, ‘having caused to marry,’ K.; *nivēś* has this sense in *Mahā-bh. i. 7138*. *Toḍ* refers to *Daushyanti*. *Arpita*, &c., cf. *aham apī eūnam vinyasya rājyam*, *Vikram.*, Act V; also

Verse 100. *VAŚANTA-TILAKĀ* (a variety of *ŚAKVATĪ*). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95.

गौतमी ।

<sup>a</sup> जादे । परिहीअदि गमणवेला । णिवत्तेहि पिदरं ।  
अहवा चिरेणपि पुणो पुणो एसा एवं मन्तइस्सदि ।  
णिवत्तदु भवं ।

काश्यपः ।

वत्से । उपरुध्यते तपोऽनुष्ठानम् ।

शकुन्तला ॥ भूयः पितरमाश्लिष्य ॥

<sup>b</sup> तवच्चरणपीडितं तादसरीरं । ता मा अदिमेतं मम  
किदे उक्कण्ठ ।

<sup>a</sup> जाते । परिहीयते गमनवेला । निवर्तय पितरम् । अथवा चिरेणापि पुनः  
पुनरेवैवं मन्त्रयिष्यते । निवर्ततां भवान् । <sup>b</sup> तपश्चरणपीडितं तातशरीरम् ।  
तन्मातिमात्रं मम कृत उत्कण्ठस्व ।

Manu vi. 2, 3, 'When the father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' i. e. let him enter upon the third quarter of his life, that of a hermit (see p. 157, n. 1 at the end). *Sānte*, cf. p. 20, l. 12. *Karishyasi padam*, cf. p. 145, n. 2 at the end.

<sup>1</sup> 'Allow the father to return; or rather, (since) even for a long time she will go on talking again and again in this manner, let your reverence return,' i. e. return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindū ideas of politeness. *Athavā*, see p. 30, n. 3.

<sup>2</sup> 'The prosecution of (my) devotions is interrupted (by this detention).' Compare in Vikram., Act V, *uparudhyate me āśrama-vāsadharmah*.

<sup>3</sup> 'Therefore do not beyond measure sorrow on my account.' *Ukkaṇṭha* for Sanskrit *utkaṇṭha* or *utkaṇṭhasva* is the reading of my own MS. *Mā ukkaṇṭhidum* seems questionable. K. has *Bhūyo 'pi tapaś-čaraṇa-piḍitam tātasya śarīram atimātram mama kṛite utkaṇṭhitam bhaviṣhyati*.

काश्यपः ॥ सनिःश्वासम् ॥

शममेष्यति मम शोकः कथं नु वत्से त्वया चरितपूर्वम् ।

उत्तज्ज्वारविरूढ नीवारवलि विलोकयतः ॥ १०१ ॥

गच्छ । शिवास्ते पन्थानः सन्तु ।

॥ निष्क्रान्ता शकुन्तला सहयायिनश्च ॥

<sup>1</sup> 'How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?' *Ārita*, so reads the Colebrooke MS.; the others have *raṭita-pūrvam* = *purā-vihitam*, S'. *Ārita* is supported by *āru*, 'an oblation of rice.' The *bali*, or *griha-bali*, is a particular kind of offering, identical with the *bhūta-yajña*, i. e. a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *griha-devatāḥ*, 'household deities,' which are supposed to hover round and protect households (Manu iii. 80), or to whom some particular part of the house is sacred. This offering was made by throwing up into the air (Manu iii. 90), in some part of the house, generally at the door (Manu iii. 88), the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities, according to the place in which it was made (Manu iii. 87, &c.), whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhyakas, Kinnaras, Yakshas, &c., or to the spirits of trees, waters, &c. (Manu iii. 88, 89). According to Colebrooke it might be presented with the following Paurāṇik prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the Mantras (Manu iii. 121), and as the offering was intended for all creatures, even the animals were supposed to have their share in it (Manu iii. 92). In point of fact the crows, dogs, insects, &c. in the neighbourhood of the house were the real consumers of it (whence *bali-pushta*, *bali-bhuj*, *griha-bali-bhuj*, as names

Verse 101. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ - | ॐ ॐ ॐ ॐ | -- || ॐ - ॐ | -- | ॐ - ॐ | ॐ - | -  
ॐ - | - ॐ ॐ | -- || -- | ॐ - | ॐ | - ॐ ॐ | -

सख्यौ ॥ शकुन्तलां विलोक्य ॥

<sup>a</sup> हृद्दी हृद्दी । अन्तलिहिदा सउन्दला वणराईए ।

काश्यपः ॥ सनिःश्वासम् ॥

अनसूये । गतवती वां सहधर्मचारिणी । निगृह्य  
शोकमनुगच्छतं मां प्रस्थितम् ।

उभे ।

<sup>b</sup> ताद । सउन्दलाविरहिदं सुखं विअ तवोवणं कहं  
पविसामो ।

काश्यपः ।

स्नेहप्रवृत्तिरेव दर्शिनी । ॥ सविमर्शं परिक्रम्य ॥ हन्त भोः । शकुन्त-  
ला ॥ हा धिक् हा धिक् । अन्तर्हिता शकुन्तला वनराज्या । तात् ।  
शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशावः ।

of a crow, crane, sparrow, &c., compare Hitop. l. 1076), and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *ba'i* formed one of the five great religious rites, sometimes called sacraments, which the householder who maintained a perpetual fire (see p. 148, n. 1) had daily to perform (Manu iii. 67, iv. 21). See Indian Wisdom, pp. 203, 251. It was in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Gṛiha-devatāḥ* is indicated in Manu iii. 117, with commentary; and in the *Mṛicīchakatikā*, where Ārudatta, after fulfilling the Deva-kārya, or second of the five rites (cf. p. 140, l. 17), is described as offering the *baḷi* to the household gods around the threshold. His speech, as he offers it, corresponds remarkably with that of Kāśyapa, *Yāsām baḷiḥ sapadi mad-gṛiha-dehalinām, haṁsaiś ca sārasa-gaṇaiś ca vilupta-pūrvāḥ, tāsū eva sam-prati virūḍha-triṇāṅkurāsu, vijāñjaliḥ patati kīṭa-mukhāvaliḍhaḥ*. See *Mṛicīch.*, Act I, verse 1. For *śivās te panthānaḥ santu*, in the next line, see p. 163, n. 1 at the end.

<sup>1</sup> So read all the Deva-n. for *antarīhidā*, cf. p. 140, l. 6.

<sup>2</sup> 'The course of affection views it thus.' The Beng. MSS. have *sneha-vṛttir*, and one (L. O. 1050) *evam śaṁsinī* for *evam darśinī*. *Yasmin vishaye sneho bhavati tad-asānnidhyād etādṛiṣa eva kramo bhavati*, S.

<sup>3</sup> *Hanta*, here an exclamation of joy (*harshe*, S.)



लां पतिकुलं विसृज्य लब्धमिदानीं स्वास्थ्यम् । कुतः ।

अर्थो हि कन्या परकीय एव

तामद्य सम्येष परियहीतुः ।

जातो ममायं विशदः प्रकामं

प्रत्यर्पितन्यास इवान्तरात्मा ॥ १०२ ॥

अमी

॥ इति निष्क्रान्ताः सर्वे ॥

१५ अङ्कः समाप्तः ॥

॥ चतुर्थोऽङ्कः ॥

<sup>1</sup> 'My natural serenity of mind,' 'my natural good spirits.' A load of anxiety is taken off my mind.

<sup>2</sup> 'Verily a girl is another's property. Having to-day sent her to her husband, this my conscience has become quite clear, as if (after) restoring a deposit.' *Kanyā-rūpo 'rthah*, &c., 'the property consisting of a girl belongs to another,' S. and C. *Parigrahītuh=parinetuh*. Hence *parigraha*, 'a wife,' see p. 124, l. 3. The ceremonies of marriage are described by Colebrooke in the Asiatic Researches, vol. vii. pp. 288-311, thus:—The bridegroom goes in procession to the house of the bride's father. The bride is given to him by her father, and their hands, on which turmeric has been previously rubbed, are bound together with Kuśa grass. The bridegroom next makes oblations to the sacred household fire, and the bridegroom drops rice into it. The bridegroom solemnly takes her hand in marriage (whence he is called *pāṇi-grahītri*, and marriage *pāṇi-grahana*), and leads her round the sacred fire (whence he is called *parinetri*). The bride steps seven times, and the marriage is then irrevocable. *Viśadah=prasannah*, 'serene,' 'tranquil,' K. ;=*sustah*, S. Cf. *manasaḥ prasādah*, Vikram., Act V. *Prakāmaṁ=atyartham*, see p. 108, n. 3. The Beng. reading is *jāto 'smi samyag viśadāntarātmā, ēirasya nīkshepam ivārpayitvā*.

Verse 102. INDRA-VAJĒĀ (a variety of TRISHṬUBH), containing eleven syllables to the Pāda or quarter-verse, each Pāda being alike.

— — — — — ॥

## ॥ अथ पञ्चमोऽङ्कः ॥

॥ ततः प्रविशत्यासनस्यो राजा विदूषकश्च ॥

विदूषकः ॥ कर्णं दत्त्वा ॥

“भो भो वयस्य । सङ्गीदशालान्तरे अवधारणं देहि ।  
कलविमुञ्चाय गीदीय सरसञ्जोञ्जो सुणीञ्जिदि । जाणे ।  
तत्तहोदी हंसवदिआ वसपरिअञ्जं करेदिन्ति ।

राजा ।

तूष्णीं भव । यावदाकर्णयामि ।

१ भो भो वयस्य । सङ्गीतशालान्तरे अवधानं देहि । कलविमुञ्चायां गीतां स्वरसंयोगः  
श्रूयते । जाने । तत्रभवती हंसपदिका वर्णपरिचयं करोतीति ।

<sup>1</sup> In the Beng. MSS. the speech of the Chamberlain at p. 186 commences the Act.

<sup>2</sup> ‘Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard].’ *Īśvarāṇām yatra nṛityādikam bhavati sã sangīta-śālā*, ‘a music-saloon is a place where dancing &c. is performed before princes,’ S. *Avadhānam*, K. has *avadhāraṇam*. *Gītyām=dhruvāyām*, K. Prākṛit *gīdīe* may stand for instr., gen., or loc. cases. *Svara-saṃyoga*, K. has *svara-yoga*. Both expressions occur in *Mṛic̥h*. (p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9), and in the *Mālavik*. (p. 67, l. 6, with note).

<sup>3</sup> ‘Is practising singing,’ lit. ‘is making acquaintance with the Varnas.’ *Paricāya=abhyāsa*, C. *Varna*, ‘the order or arrangement of a song.’ It may also mean ‘a musical mode.’ These modes are numerous, personified either as male (*Rāga*) or female (*Rāgiṇī*). According to S. and C., the Varnas intended here are of four kinds, the first two corresponding with the division of the *Bhāvas*, or ‘affections.’ *Gītishu cātvara varṇā bhavanti yad āha Bharataḥ, Śthāyī tathaiva Sañcārī tathā Rohāva-rohiṇau. Varnāś cātvara evaite kāthitāḥ sarva-gītishu.*

॥ आकाशे गीयते ॥

अहिण्वमहुलोलुवो तुमं  
 तह परिचुम्बिञ्च चूञ्चमञ्जरिं ।  
 कमलवसड्मेत्तणिवुदो  
 महुञ्जर विम्हरिदोसि रां कहं ॥ १०३ ॥

राजा ।

अहो रागपरिवाहिणी गीर्तिः ।

अभिनवमधुलोलुपम्नं तथा परिचुम्ब्य चूतमञ्जरीम् ।  
 कमलवसतिमात्रनिर्वृतो मधुकर विस्मृतोऽस्येनां कथम् ॥

<sup>1</sup> 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Ūṭa-moñjarī=ōmra-kalikō*, S. Cf. in Vikram., Act II, *Īśad-bodḍha-rajah-konḍagra-kopīṣū Ūṭe naxū moñjarī*. *Komalo-vosati=kamalāvasthiti*, C. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Cf. *na paṇkajam tad yad atina-śaṭpadam*, 'that is not a lotus which has no bee clinging to it,' Bhaṭṭi-k. ii. 19; also *guñjad-dvirepho 'yam ambujā-śah*, 'the murmuring bee remaining in the lotus,' Ritu-s. vi. 15; and *idam ruṇadāhī mām padmam oṭah-kvaṇita-śaṭpadam*, Vikram., Act IV. *Mudhu-karo*, see p. 33, n. 1. *Viśmṛita*, see p. 161, n. 3. In Prākṛit, two forms *mur* and *sumar* are used for *smṛi*; the first becomes *mhar* after a preposition (as in *vimharo* for *viśmayah*, Vararuci iii. 32); but *vimorido* would be equally correct according to Vararuci iii. 56. K. observes that, under the figure of a bee, Haṇṣapadikā covertly reproves the king for having forgotten her. S. and C. call this verse a *Pracēhādaka*, and the following from Kavi-kaṇṭhabāra is quoted, *anyōsaktam potim mutvā prema-vicēcheda-manyuṇō vīnō-puroḥṣaram gūṇam strīyōḥ pracēhādako mataḥ*.

<sup>2</sup> 'Oh, what an impassioned strain!' lit. a song overflowing with affection or passion. *Rāga-parivōhīṇī=anvrōga-nishyandinī*, S.; =*kāma-sampūrṇā*, K. Cf. p. 89, n. 3.

विदूषकः ।

<sup>a</sup> किं दाव गीदीए अवगदो अकखरत्थो ।

राजा ॥ सितं कृत्वा ॥

सकृत्कृतप्रणयोऽयं जनः । तदस्या देवीं वसुमतीमन्तरेण  
महदुपालम्भनं गतोऽस्मि । सखे माठव्य । मच्चचनादुच्यतां  
हंसपदिका । निपुणमुपालब्धोऽस्मीति ।

विदूषकः ।

<sup>b</sup> जं भवं आणवेदि । ॥ उत्थाय ॥ <sup>c</sup> भो वञ्जस्स । गहीदस्स  
ताए परकीएहिं हत्थेहिं सिहरडए ताडीअमाणस्स अच्च-  
राए वीदराअस्स विअ णत्थि दाणिं मे मोक्खो ।

<sup>a</sup> किं तावन्नीत्या अवगतोऽक्षरार्थः ।

<sup>b</sup> यज्ञवानाज्ञापयति ।

<sup>c</sup> भो

वयस्य । गृहीतस्य तया परकीयेहैस्तैः शिखण्डके ताड्यमानस्याप्सरसा वीतरागस्येव  
नास्तीदानीं मे मोक्षः ।

<sup>1</sup> 'The meaning of the words,' lit. 'of the letters or syllables.'

<sup>2</sup> 'This person [i. e. I] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatī.' *Kṛita-praṇayaḥ* = *kṛita-premā*. *Ayaṃ janaḥ*, i. e. *mad-rūpaḥ*, 'consisting of me,' S'. Cf. p. 144, n. 2. *Vasumatī* is a name for the earth, cf. p. 124, n. 1. *Antareṇa*, with accusative, see p. 81, n. 2. After *kṛita-praṇayo 'yaṃ janaḥ*, the Calcutta edition adds *ity akṣharārthaḥ*, 'such is the meaning of the words.'

<sup>3</sup> 'There is not now any liberation for me (suffered to be) seized by her with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten, any more than for a sage-with-suppressed-passions (if taken un-awares) by a lovely-nymph.' *Sikhaṇḍaka* is 'the lock of hair left on the crown of the head at tonsure.' This was the only portion of hair suffered to remain on the head of a Brāhman; but in the case of the military class, three or five locks, called *kāka-pakṣhāḥ*, were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *Saṅskāras* or rites which every Brāhman had to undergo. The first, or *būdā-karaṇa*, took place from one to three years old, generally after teething (Manu ii. 35); the second, or final tonsure *keśānta*, in the sixteenth year from conception (ii. 65). *Mokṣha* has here a double sense, 'liberation of the body

राजा ।

गच्छ । नागरिकवृत्त्या सञ्ज्ञापयैनाम् ।

विदूषकः ।

<sup>a</sup> का गई । ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतम् ॥

किं नु खलु गीतार्थमाकर्ण्येष्टजनविरहादृतेऽपि बल-  
वदुत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दा-

न्पर्युत्सुकीभवति यत्सुखितोऽपि जन्तुः ।

तच्चेतसा स्मरति नूनमबोधपूर्वं

भावस्थिराणि जननान्तरसौहृदानि ॥ १०४ ॥

॥ इति पर्याकुलस्तिष्ठति ॥

<sup>a</sup> का गतिः ।

from danger,' and 'liberation of the soul from further transmigration;' see n. 3 below. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs (see p. 45, n. 1).

<sup>1</sup> 'In the courtly [fashionable] style.' *Pravīṇasya rītyā*, K. *Nāgarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

<sup>2</sup> *Kā gatih*, see p. 62, l. 2, with note 2.

<sup>3</sup> 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyāṇi*, i. e. *vastūni*, S'. For *ramyāṇi* K. has *rūpāṇi* and *sthītāni* for *sthirāṇi*. *A-bodha-pūrvam*, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *a-mati-pūrvam*, *a-buddhi-pūrvam*, 'without any previous idea.' The doctrine of transmigration is an essential dogma

Verse 104. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100.

॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी ।

अहो नु खल्वीदृशीमवस्थां प्रतिपन्नोऽस्मि ।

आचार इत्यवहितेन मया गृहीता

या वेत्रयष्टिरवरोधगृहेषु राज्ञः ।

काले गते बहुतिथे मम सैव जाता

प्रस्थानविक्लवगतेरवलम्बनार्थम् ॥ १०५ ॥

of the Hindū religion; see Indian Wisdom, p. 67. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation, from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipāka*.

<sup>1</sup> The Kañcukin or Chamberlain was the attendant on the women's apartments. S. and C. quote the following from Bharata: *Antahpura-ccaro vṛiddho vipro guṇa-gaṇānvitaḥ sarva-kāryārtha-kuśalaḥ kañcukīti abhidhīyate. Jarā-vaiklavya-yuktena viśed gātreṇa kañcukī*, 'the character styled Kañcukin is an attendant in the inner apartments, an old man, a Brāhman, endowed with numerous good qualities, and a clever man of business. The Kañcukin should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of Act III. of Vikram.

<sup>2</sup> 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking, "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Vetra-yashti*, properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Avahitena*, lit. 'attentive,' 'careful,' 'watchful,' i. e. appointed to a careful superintendence or watch. So read all the Deva-n.; the Beng., with S., have *adhikṛitena*, i. e. 'by me set over,' &c. *Avarodha-griheshu*, see p. 21, n. 3. *Bahutithe* = *bahu-sankhye*, Chézy. K. observes that *bahu* is here treated as a numeral, *titha* being a kind of ordinal suffix (Gram. p. 66. LXIII).

Verse 105. VASANTA-TILAKĀ (a variety of ŚAKTARĪ). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.

भोः । कामं धर्मकार्यमनतिपात्यं देवस्य । तथापीदानीमेव  
धर्मासनादुत्थितस्य पुनरुपरोधकारि कखशिष्यागमन-  
मस्मै नोत्सहे निवेदयितुम् । अथवा । अविश्रामोऽयं-  
लोकतन्त्राधिकारः । कुतः ।

भानुः सकृद्युक्तुरङ्ग एव

रात्रिन्दिवं गन्धवहः प्रयाति ।

शेषः सदैवाहितभूमिभारः

षष्ठांशवृत्तेरपि धर्म एषः ॥ १०६ ॥

यावन्नियोगमनुतिष्ठामि । ॥ परिक्रम्यावलोक्य च ॥ एष देवः ।

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा

निषेवते श्रान्तमना विविक्तम् ।

<sup>1</sup> 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Athavā*, see p. 30, n. 3. *Loka-tantra*, one meaning of *tantra* is 'supporting a family.'

<sup>2</sup> 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śeṣha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kutaḥ*, see p. 55, n. 2. *Bhānu*, 'the Sun;' see p. 142, n. 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose,' S'. *Sūrya evambhūtaḥ san prayāti*, S'. *Gandha-vaha*, lit. 'the scent-bearer,' = *vāyu*, S'. *Śeṣha* = *Ananta*, a mythological serpent, the personification of eternity (*ananta-tā*) and king of the *Nāgas* or snakes who inhabit the lowermost of the seven *Pātālas* or infernal regions. His body formed the couch of *Vishṇu*, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god *Bala-rāma*, the elder brother of *Kṛishṇa*. *Āhita*, see p. 149, n. 1. *Shashthāṇṣa-vṛitter*, see p. 84, n. 1.

Verse 106. *INDRA-VAJRĀ* (a variety of *TRIṢṬUBH*), containing eleven syllables to the *Pāda* or quarter-verse, each *Pāda* being alike.

— — — — —

यूथानि सञ्चार्य रविप्रतप्तः

शीतं दिवा स्थानमिव द्विपेन्द्रः ॥ १०७ ॥

॥ उपगम्य ॥ जयतु जयतु देवः । एते खलु हिमवतो  
गिरेरुपत्यकारण्यवासिनः काश्यपसन्देशमादाय सस्त्रीका-  
स्तपस्विनः सम्प्राप्ताः । श्रुत्वा देवः प्रमाणम् ।

राजा ॥ सादरम् ॥

किं काश्यपसन्देशहारिणः ।

कञ्चुकी ।

अथ किम् ।

राजा ।

तेन हि मच्चनाब्जिज्ञाप्यतामुपाध्यायः सोमरातः ।  
अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव  
प्रवेशयितुमर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे  
स्थितः प्रतिपालयामि ।

<sup>1</sup> 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitvā*, from a nominal verb *tantraya* (see p. 187, n. 1), is the reading of all the Beng. MSS., supported by K.; two of the Deva-n., *śāntvayitvā*; the Mackenzie, *harshayitvā*. *Śrānta-manāḥ* is the reading of the Mackenzie, supported by K.; the other Deva-n., *śānta-manāḥ*, 'composed in mind.' *Sančārya*, lit. 'having caused to move about or graze,' = *bhramayitvā*, S. *Vivikta* = *vijana-pradeśa*. *Divā* = *madhyāhne*, 'in the middle of the day.' *Dvipendraḥ* = *hasti-rājāḥ* = *yūtha-nāthāḥ*, 'a large elephant, the leader of a wild herd.'

<sup>2</sup> 'Having heard, your Majesty must decide (what is to be done).' K. supplies *yat kartavyam*. *Pramāṇam*, see p. 31, n. 1 at the end.

<sup>3</sup> *Atha kim* is used *svikāre*, S. (see p. 46, n. 3).

<sup>4</sup> 'In the form enjoined by the scriptures' (= *śruti-bodhitena prakāreṇa*, S.)



कञ्चुकी ।

यदाज्ञापयति देवः । ॥ इति निष्क्रान्तः ॥

राजा ॥ उवाच ॥

वेचवति । अग्निशरणमार्गमादेशय ।

प्रतीहारी ।

<sup>a</sup> इदो इदो देवो ।

राजा ॥ परिक्रामति । अधिकारखेदं निरूप्य ॥

सर्वः प्रार्थितमर्थमधिगम्य सुखी सम्पद्यते जन्तुः । राज्ञां  
तु चरितार्थता दुःखोत्तरैव ।

औत्सुक्यमात्रमवसादयति प्रतिष्ठा

क्लिप्नाति लब्धपरिपालनवृत्तिरेव ।

नातिश्रमापनयनाय न च श्रमाय

राज्यं स्वहस्तधृतदण्डमिवार्तपत्रम् ॥ १०८ ॥

<sup>a</sup> इत इतो देवः ।

<sup>1</sup> *Agni-sarāṇa*, see p. 148, n. 1. *Mārga*, see p. 161, l. 4, with note.

<sup>2</sup> 'The attainment of the object (of their ambition) is followed by pain.' *Āritārthatā=rājya-prāptih*, 'the attainment of the throne,' S'. *Duḥ-khottarā=kheḍa-samvalitā*, 'encompassed with trouble,' S'.

<sup>3</sup> 'The-attainment-of-the-object-of-ambition satisfies anxious longing merely; the very business of guarding what has been obtained, harasses. Royalty [the office of king], like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.' *Autsukyam=utkaṇṭhā*, 'longing,' 'eager desire,' such as *kālā rājā bhaviṣhyāmītyōdī*, 'when shall I become king, &c.?' *tam eva duḥkha-dāyini pratishṭhā avasādayati*, 'that (desire) certainly the harassing attainment-of-the-highest-rank allays,' Ā. S. reads *pratishṭhām*, and places it in opposition to *autsukya-mātram*, making *rājyam* nom. to *avasādayati*. The Beng. MS. [I. O. 1060] gives *pratishṭhām* in the margin, and this reading is certainly supported by a parallel passage (*sādayanti pra-tishṭhām*, &c.) in the beginning of Act III. of *Vikram*. Ā. also notices

॥ नेष्ये ॥

वैतालिकौ ।

विजयतां देवः ।

प्रथमः ।

स्वसुखनिरभिलाषः सिद्धसे लोकहेतोः

प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।

this reading, but adopts the one in the text and censures the interpretation of S'. *Pratishthā* may have the sense I have given, which agrees with the *prārthitārthādhipomah* and *caritārthatā* of the preceding lines. *Ati-śrama* may either refer to the trouble which the king has undergone in arriving at the object of his ambition, or to the troubles of his subjects which it is his office to remove. In the latter case *na ēa śramāya* will mean 'without leading to personal trouble or weariness.' The Indian *chattra*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na ēa śramāya* is found in all the Deva-n. MSS.; the Beng. have *yathā śramāya*, i. e. 'royalty does not so much lead to the removal of fatigue as to fatigue.' According to K., who repeats the first negative before *na ēa śramāya*, the two negatives are here employed affirmatively, i. e. to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Cf. a similar use of two negatives on p. 24, l. 10, with note.

<sup>1</sup> *Vaitālika* = *vandin*, 'a herald,' Ū.; = *stuti-pāṭhaka*, 'a panegyrist,' S'. He was a kind of herald or crier, whose duty was to announce, in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In Vikram. and Ratn., only one *Vaitālika* appears, but here and in the *Mālavik.* there are two. In Vikram., Act II, he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. From the *Daśa-kumāra* it appears that a king's day and night were supposed to be divided into eight portions of one hour and a half, reckoned from sunrise, for distributing which strict directions are given, thus: Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents;

अनुभवति हि मूर्धा पादपस्तीव्रमुष्णं  
शमयति परितापं छायाया संश्रितानाम् ॥१०९॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितानात्तदण्डः  
प्रशमयसि विवादं कल्पसे रक्षणाय ।

अतनुषु विभवेषु ज्ञातयः सन्तु नाम  
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रज्ञानाम् ॥११०॥

5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He is to hold a private consultation with his ministers, and instruct his officers; 8. He is to attend upon the *Purohita*, or family priest, for the performance of religious ceremonies. See Wilson's *Hindū Theatre*, vol. i. p. 209.

<sup>1</sup> 'Indifferent to thine own ease, thou endurest toil every day for the sake of (thy) people. But thy regular-business is of this very kind. For the tree suffers intense heat with its head (while) it allays by (its) shade the heat of those seeking (its) shelter.' *Athavā*, see p. 30, n. 3. *Vṛttir*, some of the Beng., supported by K. and S., have *śrīṣṭir*.

<sup>2</sup> 'Having assumed the mace [sceptre] thou restrainest those who advance on the wrong road [set out on bad courses]; thou composest differences; thou art adequate to the protection (of thy people). Let kinsmen make their appearance forsooth in affluent circumstances [when there is abundant property], but in thee the whole duty of a kinsman is comprehended towards thy subjects.' *Ātta-danḍa* = *grīhita-danḍa*; *danḍa*, 'a magistrate's staff,' taken as a symbol of punishment and justice; it is sometimes 'the sceptre of a king;' hence *danḍa-dhara*, *danḍin*, 'staff-bearer,' &c., are names for Yama, the god of justice and lord of punishment. *Vimārga*, some have *kumārga*, 'bad ways.' *Kalpase* = *sampadyase*, K. Manu furnishes several examples of *klīp* in the sense of 'to be sufficient,' 'to be fit' (see ii. 151, ii. 266, vi. 20; also Raghu-v. viii. 40).

Verses 109 and 110. MĀLINĪ or MĀNINĪ (a variety of *ATI-ŚAKVARĪ*). See verses 10, 19, 20, 38, 55.

राजा ।

एते क्लान्तमनसः पुनर्नवीकृताः स्मः । ॥ इति परिक्रामति ॥

प्रतीहारी ।

अहिणवसम्मज्जणससिरीओ सखिहिदहोमधेणू अग्गि-  
सरणालिन्दो । आरुहदु देवो ।

राजा ॥ आरुह परिजनांसावलम्बी तिष्ठति ॥

वेचवति । किमुद्दिश्य भगवता काश्यपेन मत्संकाशमृषयः  
प्रेरिताः स्युः ।

किं तावद्भूतिनामुपोढतपसां विघ्नैस्तपो दूषितं

धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम् ।

आहो स्वित्प्रसवो ममापचरितैर्विष्टम्भितो वीरुधा-

मित्यारूढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥१११॥

अभिनवसम्मार्जनसञ्चीकः सन्निहितहोमधेनुरग्निशरणालिन्दः । आरोहन् देवः ।

*Atanushu vibhaveshu=utsaveshu*, 'at times of festivity.' *Kukshim-bharibhis taiḥ kim prayojanam*, 'what is the use of these parasitical gluttons as relations?' K. The Calcutta ed. and S. have *saṃvibhaktāḥ* for *sanṭu nāma*. The meaning may certainly be, 'let kinsmen make their appearance (i. e. start up they will on all sides) when there is plenty of property to divide.' K. refers to verse 155, towards the end of Act VI. of this play, *yena yena viyujjante prajāḥ*, &c., 'let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

<sup>1</sup> The use of *ete* with 1st pers. pl. of the verb is noticeable, see p. 133, n. 2.

<sup>2</sup> 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śrika*, lit. 'possessed of the goddess of beauty;' a bold metaphor, used elsewhere by Kālidāsa. *Homa-dhenu*, *agni-śarana*, see p. 148, n. 1.

<sup>3</sup> 'Has the devotion [penance] of the ascetics, who have collected a store of penitential merit, been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred

Verse 111. ŚĀRDŪLA-VIKRĪPITA (a variety of ATIDHRITI). See verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98.

प्रतीहारी ।

<sup>a</sup> सुञ्जरिदण्दिणो इसीओ देवं सभाजइदुं आञ्जदेत्ति तक्केमि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः । पुरश्चैषां कञ्चुकी पुरोहितश्च ॥  
कञ्चुकी ।

इत इतो भवन्तः ।

शार्ङ्गखः ।

शारद्वत ।

महाभागः कामं नरपतिरभिन्नस्थितिरसौ  
न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते ।  
तथापीदं शश्वत्परिचितविविक्तन मनसा  
जनाकीर्णं मन्ये हुतवहपरीतं गृहमिव ॥ ११२ ॥

<sup>a</sup> सुञ्जरितनन्दिन चूमयो देवं सभाजयितुमागता इति तक्केयामि ।

grove? Or is it that the flowering of the creeping plants has been checked [stopped, stunted] through my misdeeds? Thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' *Upodha=samprāpta*, K. *Vighnais*, see p. 40, n. 5. *Dharmāraṇya-āreṣhu prāṇishu*, cf. p. 13, l. 3. *Āho svit*, used as particles of doubt, see Gram. 717. h. *Prasavaḥ*, i. e. *pushpa-phalādi*, 'the flower; fruit, &c.', K. *Apa-āritaiḥ=dur-ācāraiḥ*.

<sup>1</sup> 'To pay homage to.' *Sabhāj* is one of the few dissyllabic roots.

<sup>2</sup> 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) not one of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kāmam* occurs frequently in this sense (cf. p. 24, l. 10; p. 55, n. 3). *Abhinna-sthitiḥ=avhata-maryādaḥ*, K.; =*sa-maryādaḥ*, S. *Asau*, so read the Beng. and the Mackenzie MSS.; the others have *aho*. *Varṇānām*, i. e. *brāhmaṇādinām*. *Apakṛiṣṭo 'pi*, 'even the lowest (class)'. The castes were originally four in number: 1. Brāhmanas or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants and husbandmen; 4. Sūdras or slaves; see p. 84, n. 3. *A-patha*, 'a wrong road,' 'a bad

शारद्वतः ।

स्थाने भवान्पुरप्रवेशादित्यम्भूतः संवृतः । अहमपि  
अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।  
बद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ॥ ११३ ॥

शकुन्तला ॥ निमित्तं सूचयित्वा ॥

<sup>a</sup> अम्महे । किं मे वामेदरं एअणं विप्फुरदि ।

गौतमी ।

<sup>b</sup> जादे । पडिहदं अमङ्गलं । सुहाइं दे भत्तुकुलदेवदाओ  
वितरन्दु । ॥ इति परिक्रामति ॥

पुरोहितः ॥ राजानं निर्दिश्य ॥

भो भोस्तपस्विनः । असावचभवान्दर्शाश्रमाणां रक्षिता  
प्रागेव मुक्तासनो वः प्रतिपालयति । पश्यतैनम् ।

<sup>a</sup> अहो । किं मे वामेतरं नयनं विस्फुरति ।

<sup>b</sup> जाते । प्रतिहतममङ्गलम् ।

शुभानि ते भर्तृकुलदेवता वितरन्तु ।

road;’ a common metaphor, like *a-mārga*, *un-mārga*, *vi-mārga*, to express wicked courses. *Idam janākīrṇam*, i. e. *idam puro-vartī nṛpāṅganam*, ‘this royal court before my eyes,’ S. ; *janākīrṇam* may perhaps be used, as in Vikram., Act II, l. 2, for a substantive, meaning ‘a crowded thoroughfare.’ *Hutavaha-parīta* = *lagnāgni*, S.

<sup>1</sup> ‘I also regard (these) people here devoted to pleasure, as one-who-has-performed-his-ablutions (regards) one-smeared (with dirt), as the pure the impure, as the waking the sleeping, as he-whose-motion-is-free the bound.’

<sup>2</sup> See p. 20, n. 4. One MS. has *durnimittam*, ‘a bad omen.’

<sup>3</sup> *Īāmetara*, ‘other than left,’ ‘right.’

<sup>4</sup> ‘The protector of the (four) classes and (four) orders;’ see p. 193, n. 2, and p. 157, n. 1 at the end.

<sup>5</sup> ‘Having but just quitted the seat (of justice);’ see p. 190, n. 1.

Verse 113. ĀRYĀ or GĀTHĀ. See verse 2.

-- | ॐ - | -- || ॐ ॐ ॐ ॐ | ॐ - | ॐ - ॐ | ॐ - | -  
- ॐ - | -- | ॐ - || ॐ ॐ ॐ ॐ | ॐ - | ॐ | ॐ - | ॐ

शार्ङ्गिरवः ।

भो महाब्राह्मण । काममेतदभिनन्दनीयम् । तथापि  
वयमत्र मध्यस्थाः । कुतः ।

भवन्ति नम्रास्तरवः फलागमै-

नैवाशुभिर्भूरिविलम्बिनो घनाः ।

अनुज्ञताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणाम् ॥ ११४ ॥

प्रतीहारी ।

<sup>a</sup> देव । पसस्समुहवणा दीसन्ति । जाणामि । विस्सइकज्जा  
इसीओ ।

<sup>a</sup> देव । प्रसन्नमुखवणो दृश्यन्ते । जानामि । विप्रभकायो च्छुभयः ।

<sup>1</sup> 'This is certainly a subject of rejoicing [to be rejoiced at]; nevertheless we here are indifferent parties [have nothing to do with it], i.e. our merits and interests have nothing to do with his conduct. This favour and protection is only what might be expected from his benevolent nature. It is possible that by *vayam madhyasthāḥ* may be meant, 'we are indifferent persons,' 'we have no suit to urge nor petition to present.'

<sup>2</sup> 'Because trees become bent down by the growing-weight of fruit; clouds hang down the more (when charged) with fresh rain; good men are not made arrogant by abundant riches; this is the very nature of the benefactors of others.' *Kuṭah*, see p. 55, n. 2. *Bhūri*, generally found in composition, but not always; see Mahā-bh. xii. 1410. Most of the Beng. MSS. have *dūra*. This verse occurs in Bhartṛi-h. (ii. 62, ed. Bohnen), where *udgamaḥ* is adopted for *ōgamaḥ*, and another reading *bhūmi* for *bhūri* is noticed. Oriental poets are fond of adducing trees and clouds as examples of disinterested liberality. 'The tree does not remove its shade from him who cuts it down,' Hitop. l. 353.

<sup>3</sup> 'The Rishis appear to have serene complexions. (Hence) I conclude they have some business that inspires confidence,' or 'some quiet and easy business.' *Prasanna-mukha-varṇāḥ*, so read two of the Deva-n. MSS., supported by a similar compound in Mālavik. p. 55, l. 20. The Colebrooke MS. has *mandana*, and my own *pankā* for *varṇā*.

Verses 114. VAṆŚA-STHAVILA (a variety of JAGATĪ). See verses 18, 22, 23, 67, 81.

राजा ॥ शकुन्तलां दृष्ट्वा ॥

अथात्रभवती ।

का स्विद्वगुणधनवती नातिपरिस्फुटशरीरलावण्या ।  
मध्ये तपोधनानां किसलयमिव पारदुपचरणाम् ॥११५॥

प्रतीहारी ।

<sup>a</sup> देव । कुतूहलगर्भो पडिहिदो ए मे तक्को पसरदि । एणं  
दंसणोआ उण से आकिदी लक्खीअदि ।

राजा ।

भवतु । अनिर्वर्णनीयं परकलत्रम् ।

शकुन्तला ॥ हस्तमुरसि कृत्वा । आत्मगतम् ॥

<sup>b</sup> हिअअ । किं एव्वं वेवसि । अज्जउत्तस्स भावं ओधारिअ  
धीरं दाव होहि ।

पुरोहितः ॥ पुरो गत्वा ॥

एते विधिवदर्चितास्तपस्विनः । कश्चिदेषामुपाध्यायसन्देशः ।

<sup>a</sup> देव । कुतूहलगर्भः प्रतिहितो न मे तर्कः प्रसरति । ननु दर्शनीया पुनरस्या  
आकृतिर्लक्ष्यते । <sup>b</sup> हृदय । किमेवं वेपसे । स्वार्यपुत्रस्य भावमवधार्य धीरं तावद्भव ।

<sup>1</sup> 'Who is this veiled-one, the loveliness of whose person is not fully displayed?' *Svid* is a particle of question and doubt. *Avagunṭhana* = *mastakācchādana-vastra*, C. The second half of this verse is clear.

<sup>2</sup> 'My conjecture full of curiosity being hindered (by the veil) does not succeed.' The Mackenzie MS., supported by K., has *paḍihādi* for *prati-bhāti* (in place of *pasaradi* for *prasarati*, the reading of the other Deva-n.) and *paḍihado* for *pahido*, the reading of the others.

<sup>3</sup> 'Ought not to be gazed at.' *A-nirvarṇanīya* = *a-darśanīya*.

<sup>4</sup> 'Having reflected on [called to mind] the affection of thy lord, be firm.' *Bhāva* = *sneha* (cf. p. 112, n. 2). The Beng. have *smṛitvā* for *ava-dhārya*. *Ārya-putra*, 'son of a venerable parent,' is the regular dramatic mode of addressing a husband.

<sup>5</sup> 'They have some message from the preceptor.'

Verse 115. *ĀRYĀ* or *GĀTHĀ*. See verse 2.

— — — | — — — | — — — || — — — | — — — | — — — | — — —  
— — — | — — — | — — — || — — — | — — — | — — — | — — —



तं देवः श्रोतुमर्हति ।

राजा ।

अवहितोऽस्मि ।

ऋषयः ॥ हस्तानुद्यम्य ॥

विजयस्व राजन् ।

राजा ।

सर्वानभिवादये ।

ऋषयः ।

इष्टेन युज्यस्व ।

राजा ।

अपि निर्विघ्नतपसो मुनयः ।

ऋषयः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।

तमस्तपति घर्मांशौ कथमाविर्भविष्यति ॥ ११६ ॥

राजा ।

अर्थवान्बलु मे राजशब्दः । अथ भगवाँल्लोकानुग्रहाय  
कुशली काश्यपः ।

<sup>1</sup> *Nirvighna-tapasaḥ*, cf. p. 35, n. 3. *Api*, sec p. 89, n. 2.

<sup>2</sup> 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' *Tapati*, loc. of the pres. part., here used absolutely. *Gharmāṅśau* = *sūrye*, S.

<sup>3</sup> 'My title of *Rāja* has indeed significancy.' The Rishis had, in the preceding verse, compared the king to the Sun, and *rājan* is derived from *rāj*, 'to shine.' It is, however, probable that the play is on the words *rājan* and *rakṣitṛi*. Cf. *Manu* vii. 3, *rakṣhārtham asya sarvasya rājānam asṛijāt prabhuh*, 'the Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In *Mahā-bh.* xii. 1032, *rājan* is derived from *rañj*, 'to conciliate.'

<sup>4</sup> 'Is his reverence *Kāśyapa* prosperous for the welfare of the world?'

ऋषयः ।

स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तमनामयप्रश्न-  
पूर्वकमिदमाह ।

राजा ।

किमाज्ञापयति भगवान् ।

शाङ्गेरवः ।

यन्मिथःसमयादिमां मदीयां दुहितरं भवानुपायंस्त ।  
तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः ।

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः

शकुन्तला मूर्तीमिती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥११७॥

*Kuśalin*, see p. 35, n. 3. *Bhagavāl*, &c., when the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called *Candra-vindu* is written over, to shew that the *l* substituted for it has a nasal sound, *Laghu-k.* No. 79, see *Gram.* 56.

<sup>1</sup> 'Saints have prosperity in their power. He with inquiries about your safety says this to your Highness.' It will be readily remarked that the character of these Rishis is evidently that of plain, honest, independent men. *Siddhimantaḥ*, lit. 'men endowed with or capable of perfection,' 'saints,' *Vishṇu-p.* p. 45. *Anāmaya*, see *Manu* ii. 127, 'Let a man ask a Brāhman, on meeting him, as to his *kuśala*; a Kshatriya, as to his *anāmaya*; a Vaiśya, as to his *kshema*; and a Sūdra, as to his *ārogya*.' The king was of course a Kshatriya, see p. 31, n. 1.

<sup>2</sup> The third sing. aor. *Ātm.* of *upa-yam*, 'to marry,' is either *upāyata* or *upāyaṇsta*, *Pāṇ.* i. 2, 16. The Beng. have *upayeme*, perf.

<sup>3</sup> 'Thou art esteemed by us the chief of the worthy, and Śakuntalā, incarnate virtue. *Brahmā* [Fate], bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Naḥ*, the Colebrooke MS. reads *yat*. *Vadhū-caram*, a Dvandva comp. in the neuter gender. *Vācyaṃ na gataḥ*, probably this refers to the blame popularly laid on Fate for preventing the smooth course of true love.

Verse 117. *VAṆŚA-STHAVILA* (a variety of *JAGATĪ*). See verses 18, 22, 23, 67, 81, 114.

तदिदानीमापन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति ।

गौतमी ।

<sup>a</sup> अज्ज । किम्पि वत्तुकामहि । ए मे वज्जणावसरो  
अत्थि । कहंति ।

णावेक्खिदो गुरुअणो इमिणा ए तुएवि पुच्छिदो वन्धू ।

एक्कं एव चरिए किं भण्णदु एक्क एक्कंस्स ॥११८॥

शकुन्तला ॥ आत्मगतम् ॥

<sup>b</sup> किं एक्खु अज्जउत्तो भणादि ।

<sup>a</sup> आर्ये । किमपि वत्तुकामास्मि । न मे वचनावसरोऽस्ति । कथमिति ।

नापेक्षितो गुरुजनोऽनया न त्वयापि पृष्टो वन्धुः ।

एकैकमेवं चरिते किं भणत्वेक एकस्य ॥११८॥

<sup>b</sup> किं तु खल्वार्यपुत्रो भणति ।

<sup>1</sup> 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' i. e. those *Saṅskāras* or rites, which were performed for the child before and after birth, probably by the parents conjointly (*saha*); see *Manu* ii. 27, &c.

<sup>2</sup> 'Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [lit. one with the other], what has each one to say to the other?' *Guru-jana*, see p. 173, n. 3 in the middle. The Deva-n. MSS. have *imāe* for *imiṇā*. The latter, which is the reading of the oldest Beng., I have retained on account of the metre. There is no reason why in *Prākṛit* *imiṇa* should not be used for the fem. instr., since *imassim* is admissible for the fem. loc.; see p. 37, l. 2. *Ekakam*=*anyonyam*, 'mutually,' S. and C. *Bhaṇṇadu* is the reading of some of the Beng. MSS. followed by the Calcutta edition; I have written *bhaṇṇadu* for *bhaṇādu*, on account of the metre, and on the authority of Lassen's *Instit. Prāk.* p. 277. The Deva-n. have *kim bhaṇāmi*, which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam ekkassa*. *Eka* may be for *eka-janaḥ*, applicable to either gender. The commentary of C. is in favour of the above interpretation.

Verse 118. *ĀRYĀ* or *GĀTHĀ*. See verse 2.

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-- | ॐ - ॐ | ॐ - ॐ || -- | ॐ - ॐ | ॐ | -- | ॐ

राजा ।

किमिदमुपन्यस्तम् ।

शकुन्तला ॥ आत्मगतम् ॥

<sup>a</sup> पावओक्खु एसो वञ्जणोबंसासो ।

शाङ्गिरवः ।

कथमिदं नाम । भवन्त एव सुतरां लोकवृत्तान्तनिष्णाताः ।

सतीमपि ज्ञातिकुलैकसंश्रयां

जनोऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुरिष्यते

तदप्रियापि प्रमदा स्वबन्धुभिः ॥ ११९ ॥

राजा ।

किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला ॥ सविपादम् । आत्मगतम् ॥

<sup>b</sup> हिञ्जअ । सम्पदं दे आसङ्का ।<sup>a</sup> पावकः खल्वेव वचनोपन्यासः ।<sup>b</sup> हृदय । साम्प्रतं त आशङ्का ।

<sup>1</sup> 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. inserts *eso* after *kkhu*.

<sup>2</sup> 'Such-persons-as-your-Majesty are certainly full well acquainted with the ways of the world.' *Loka-vṛttānta-nishṇātāḥ* = *loka-vyavahāra-jñātāḥ*, S. *Ni-shṇāta* (= *abhijña*, C.), lit. 'bathed in ;' hence 'conversant with.' The Sāhit-d. (p. 193) reads *bhavān loka-vṛttānte nishṇātāḥ*.

<sup>3</sup> 'People suspect a married woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jñāti-ku*<sup>o</sup> = *nija-grīha-vāsinīm*, S. *Anyathā*, i. e. *vyabhiṭṭārīṇīm*, 'unchaste,' S. *Ishyate* = *ākān-kshyate*, S. *Tad-apriyāpi*, the Beng., my own MS., and the Sāhit.-d. read *priyāpriyā vā*, 'liked or disliked ;' but K. supports the other reading.

शार्ङ्गरेव ।

किं कृतकार्यद्वेषाद्धर्मं प्रति विमुखतोचिता राज्ञः ।

राजा ।

कुतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरेव ।

मूर्खन्त्यमी विकाराः प्रायेणैश्वर्यमन्त्रेषु ।

राजा ।

विशेषेणाधिस्त्रिप्तोऽस्मि ।

गौतमी ।

<sup>a</sup> जादे । मुहुत्तञ्च मा लज्ज । अवरणइस्सं दाव दे ओउरएणं ।

तदो तुमं भट्टा अहिजाणिस्सदि । ॥ इति यथोक्तं करोति ॥

राजा ॥ शकुन्तलां निर्वर्त्य । आत्मगतम् ॥

इदमुपनतमेवं रूपमक्लिष्टकान्ति

प्रथमपरिगृहीतं स्यान्न वेत्यव्यवस्यन् ।

<sup>a</sup> जाते । मुहुर्ते मा लज्जस्व । अपनेप्पामि तावत्तेऽवगुरुएणम् । ततस्त्वां भत्ताभिज्ञा-  
स्यति ।

<sup>1</sup> 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengālī, and I have adopted it as preferable to that of the Deva-n., *kim kṛita-kārya-dvesho dharmam prati vimukhatā kṛitāvajñā*. Dr. Boehtlingk suggests that *kṛitāvajñā* is probably an interpolation from the margin.

<sup>2</sup> 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyānānārthasya kalpanayā kṛitaḥ praśnah*, K. According to Dr. Burkhard, 'inquiry about a crime which has not been committed.'

<sup>3</sup> 'These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' *Mūr-  
chānti*=*vardhante*, S.;=*vyāpnuvanti*, K. (cf. Raghu-v. xii. 57, vi. 9, x. 80). Root *mūr-  
ch* has generally the opposite sense, 'to lose strength,' 'faint away.' It is applied to the thickening of darkness, in Vikram., Act III, *tanāsām nīsi mūrchatām*.

<sup>4</sup> 'I am especially aimed-at-by-this censure,' i.e. I am the especial object of this censorious remark about 'persons intoxicated with power.'

भ्रमर इव विभाते कुन्दमन्तस्तुषारं

न खलु च परिभोक्तुं नैव शक्नोमि हातुम् ॥१२०॥

॥ इति विचारयन्स्थितः ॥

प्रतीहारी ।

अहो धम्मावेक्खिदा भट्टिणी । ईदिसं णाम सुहोवणदं  
रूपं देक्खिअ को अस्सो विअारेदि ।

शाङ्करवः ।

भो राजन् । किमिति जोषमास्यंते ।

राजा ।

भोस्तपोधनाः । चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्याः  
स्मरामि । तत्कथमिमामभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं  
क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ।

अहो धर्मावेक्षिता भर्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो विचारयति ।

<sup>1</sup> 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Aklishṭa-kūnti* = *anavadya-saundaryam*, K. *Parigrihitam*, see p. 181, n. 2. *A-vyavasyan* (= *a-niścinvan*), so reads K.; I have ventured to follow him, although nearly all the Deva-n. MSS. have *vyavasyan* (cf. p. 146, l. 2, n. 1; and p. 161, l. 9). If *vyavasyan* is retained, it must be translated 'deliberating,' 'striving to discover.' *Antas-tushāra*, lit. 'having dew in the interior.'

<sup>2</sup> 'Why do you sit [is it sat] so silent?' *Kimartham maunaṃ kṛitam asti*, S. Cf. *kiṃ tūshṇīm evāste*, Vikram., Act IV.

<sup>3</sup> *Svīkaraṇam* (= *vivāham*, S.), 'making one's own,' i.e. 'taking in marriage.'

<sup>4</sup> 'How, then, shall I act towards her, bearing evident signs of pregnancy, doubting myself to be her husband.' *Katham pratipatsye* may mean 'how shall I make any reply?' referring to *kiṃ josham āsyate* in the previous speech; or, 'how shall I receive her?' see p. 135, n. 1.

Verse 120. MĀLINĪ or MĀNINĪ (a variety of ATĪ-ŚAKVARĪ). See verses 10, 19, 20, 38, 55, 109, 110.

शकुन्तला ॥ अथ वार्ये ॥

<sup>a</sup> अज्जस्स परिणए एव सन्देहो । कुदो दाणिं मे  
दूराहिरोहिणी आसा ।

शार्ङ्गरवः ।

मा तावत्

कृताभिमर्शमनुमन्यमानः

सुतां त्वया नाम मुनिर्विमान्यः ।

मुष्टं प्रतिग्राहयता स्वमर्थे

पात्रीकृतो दस्युरिवासि येन ॥ १२१ ॥

शारद्वतः ।

शार्ङ्गरव । विरम त्वमिदानीम् । शकुन्तले । वक्तव्यमुक्त-  
मस्माभिः । सोऽयमत्रभवानेवमाह । दीयतामस्मै प्रत्यय-  
प्रतिवचनम् ।

<sup>a</sup> आर्यस्य परिणय एव सन्देहः । कुत इदानीं मे दूराधिरोहिण्याशा ।

<sup>1</sup> 'Is the sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [i.e. Śakuntalā] to be kept [taken], thou hast been made as it were a justified ravisher [robber].' *Kṛitābhi-marśām* = *kṛita-saṃsparśām* = *kṛita-saṃgrahaṇām*, K. The first sense of *abhi-mṛś* is 'to touch,' 'to handle.' Here, as in *parā-mṛś* (Bhaṭṭi-k. xvii. 38), there is an implication of carnal connexion. *Muṣṭam*, the Taylor MS. has *iṣṭam*, and the Beng. *duṣṭam*. It must be borne in mind that Śakuntalā was married to Dushyanta, according to the Gāndhārva form (p. 127, n. 3), during the absence of her foster-father (see pp. 134, 135, with notes). *Pratigrāhayatā*, the causal may sometimes give the sense of 'allowing' or 'permitting,' as in *nāśayati*, 'he suffers to perish.' *Pātrī-kṛita*, is a Cvi compound, formed from *pātra*, neut. 'a receptacle,' applied to express any deserving or worthy person (see Manu iv. 227).

शकुन्तला ॥ अपवार्य ॥

<sup>a</sup> इमं अवत्यन्तरं गदे तारिसे अणुराए किं वा  
सुमराविदेण । अत्ता दाणिं मे सोअणीओत्ति ववसिदं ।  
॥ प्रकाशम् ॥ <sup>b</sup> अज्जउत्त । ॥ इत्यर्थोक्ते ॥ <sup>c</sup> संसइदे दाणिं परिणए  
ए एसो समुदाआरो । पोरव । ए जुत्तं णाम दे तह  
पुरा अस्समपदे सहावुत्ताणहिअअं इमं जणं समअपुव्वं  
पतारिअ ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं ।

राजा ॥ करौं पिपाय ॥

शान्तम् । पापम् ।

<sup>a</sup> इदमवस्थान्तरं गते तादृशेऽनुरागे किं वा स्मारितेन । आत्मेदानीं मे शोचनीय  
इति व्यचक्षितम् । <sup>b</sup> आयेषुत्र । <sup>c</sup> संशयित इदानीं परिणये नैव समुदाचारः ।  
पोरव । न युक्तं नाम ते तथा पुराश्रमपदे स्वभावोत्तानद्वयमिमं जनं समयपूर्वं प्रतार्य-  
दृशैरक्षरैः प्रत्याचष्टुम् ।

<sup>1</sup> K., S., and the old Beṅg. MS. interpret *soaṇīo* by *soṭaṇīya*, 'to be sorrowed for;' but C. has *śodhanīya*, and is followed by Chézy and the Calcutta edition. The meaning will then be, 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *me*.

<sup>2</sup> 'Now that my marriage is called-in-question, this is not the (proper) form-of-address;' see p. 196, n. 4. All the MSS. agree in reading *samu-dāāro* for *samudācāro*; otherwise it might be suspected that *samudāhāro* was the correct word, to which *samudācāro* must be here equivalent.

<sup>3</sup> 'It is not becoming in thee, having awhile since in the hermitage so seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttāna*, 'shallow,' 'unreserved,' is the opposite of *gambhīra*, 'deep,' 'reserved;' see p. 39, n. 1. *Samaya-pūrvam*, cf. p. 198, l. 3; and p. 172, l. 4, with note.

<sup>4</sup> 'Peace! a sin!' i. e. Silence! let me not listen to such sinful words; or, if no stop is placed after *śāntam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karnaṇaṇa pidhāya* is omitted, compare Acts vii. 57; *Mṛicchak.* p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1; *Mālavik.* p. 69, l. 10; *Mudrā-r.* p. 24, l. 5.



व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम् ।

कूलङ्कषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च ॥ १२२ ॥

शकुन्तला ।

होदु । जइ परमत्यदो परपरिगहसङ्किणा तुए एवं पउत्तं ।

ता अहिस्साणेण इमिणा तुह आसङ्कं अवणइस्सं ।

राजा ।

उदारः कल्पः ।

शकुन्तला ॥ मुद्रास्यानं परानृश्य ॥<sup>c</sup>

हड्डी । हड्डी । अङ्गुलीअअसुखा मे अङ्गुली ।

॥ इति सचिमादं गौतमीमेवेद्यते ॥

गौतमी ।

राणं दे सक्कावदारम्भन्तरे सचीतित्यसलिलं वन्दमाणाए

पम्भटुं अङ्गुलीअअं ।

<sup>a</sup> भवतु । यदि परमार्यतः परपरिग्रहशङ्किना त्वयैवं प्रवृत्तम् । तदभिज्ञानेनानेन तवाशङ्कामपनेष्यामि । <sup>b</sup> हाथिक् । हाथिक् । अङ्गुलीयकगूच्या नेऽङ्गुलिः ।

<sup>c</sup> नूनं ते शक्रावताराभ्यन्तरे शचीतीर्यसलिलं वन्दमानायाः प्रप्रष्टमङ्गुलीयकम् ।

<sup>1</sup> 'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Vyapadeśam*, i. e. *kulam nāma vā*, 'either family or name,' C.; *vyapadiśyate anena iti vyapadeśaḥ kulam*, S. *Āvilayitum*, infin. of a nom. verb from *āvila*, 'turbid.' *Sindhuḥ*, 'a river,' in classical Sanskrit is generally fem., in the older language generally masc.; when *Sindhu* means 'the district Scinde' it is usually masc.

<sup>2</sup> 'In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Saśi's holy-pool, within Śakrāvātāra.' *Śakra* is a name of Indra, and *Śakrāvātāra* some sacred place of pilgrimage where he descended upon earth. *Saśi* is his wife, to whom there was probably a Tīrtha, or holy bathing-place (see p. 17, n. 1), consecrated at this place, where *Śakuntalā* had performed her ablutions.

Verse 122. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ — | ॐ — ॐ | ॐ — || ॐ — ॐ | — ॐ ॐ | ॐ — ॐ | — ॐ ॐ | —  
— | ॐ — ॐ | — || ॐ — ॐ | — | ॐ | ॐ ॐ — | ॐ

राजा ॥ सस्मितम् ॥

इदं तत्प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।

शकुन्तला ।

<sup>a</sup> एतद्य दाव विहिणा दंसिदं पंहुत्तणं । अबरं दे कहिस्सं ।

राजा ।

श्रोतव्यमिदानीं संवृत्तम् ।

शकुन्तला ।

<sup>b</sup> एणं एकदिअहे णोमालिआमण्डवे णलिणीपत्तभा-  
अणंगअं उअअं तुह हत्थे सखिहिदं आसि ।

राजा ।

शृणुमस्त्वावत् ।

शकुन्तला ।

<sup>c</sup> तक्खणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपोदओ

<sup>a</sup> अत्र तावद्विधिना दर्शितं प्रभुत्वम् । अपरं ते कथयिष्यामि । <sup>b</sup> नन्वेकदिवसे  
नवमालिकामण्डपे नलिनीपत्तभाजनगतमुदकं तव हस्ते सन्निहितमासीत् । <sup>c</sup> तत्खणं  
स मे पुत्रकृतको दीर्घपाङ्गो नाम मृगपोतक

<sup>1</sup> 'This is that which is said [thus is proved the truth of the proverb], "Woman-kind is ready-witted."' *Striṇam* = *strī-jātiḥ*, 'the female sex,' K. The Beng. have *idaṃ tat pratyutpanna-matitvaṃ strīṇām*; cf. Hitop. l. 2320, where *pratyutpanna-matiḥ* is the name given to the ready-witted fish. See also Hitop. l. 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

<sup>2</sup> 'Here, however, sovereignty has been shewn by destiny.' A similar sentiment occurs further on in this play, and at the beginning of Act IV. of Vikram., *bhavitavya-tā atra balavatī*, 'here destiny has shewn its power.'

<sup>3</sup> Dr. Boehtlingk considers that *śrotavyam* is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived' (cf. p. 110, l. 9). As the pass. part. is often used substantively the translation may be, 'what took place is now to be heard.'

<sup>4</sup> 'Lying in a lotus-leaf-cup.' As to *gatam*, see p. 38, n. 1.

<sup>5</sup> *Sannihitam*, see p. 150, l. 10, with note 3.

<sup>6</sup> 'Having eyes with long outer corners.' This was the fawn mentioned in verse 94.

“उवट्टिदो । तुए अञ्चं दाव पढमं पिअउत्ति अणुअम्पिणा  
उवच्छन्दिदो उअएण । ए उण दे अपरिचआदो हत्यब्भासं  
उवगदो । पच्छा तस्सिं एव मए गहिदे सलिले खेण  
किदो पणञ्जो । तदा तुमं इत्थं पहसिदोसि । सब्बो सगन्धेसु  
विस्ससदि । दुवेवि एत्थ आरखंआत्ति ।

राजा ।

एवमादिभिरात्मकार्यनिवर्तिनीनामनृतमयवाङ्मयधुभिरा-  
कृष्यन्ते विषयिणः ।

गौतमी ।

“महाभाअ । ए अरुहसि एवं मन्तिदुं । तवोवणसंवट्टिदो  
अणभिखो अञ्चं जणो कइदवस्स ।

“उपस्थितः । त्वयायं तावत्प्रथमं पियवित्तनुकम्पिनोपच्छन्दित उदकेन । न  
पुनन्नेऽपरिचयाद् हन्तान्मामनुपगतः । पश्चात्तस्मिन्नेव मया गृहीते सलिलेऽनेन कृतः  
प्रणयः । तदा त्वमित्यं प्रहसितोऽसि । सर्वः सगन्धेषु विश्रमिति । द्वावप्यत्रारख्यका-  
यिति । <sup>b</sup> महाभाग । नार्हस्येयं मत्प्रयितुम् । तपोवनसंयर्धितोऽनभिज्ञोऽयं जनः  
कैतवस्व ।

<sup>1</sup> *Uppeccchandiloḥ* = *jala-pānāya preritah*, ‘was coaxed to drink the water,’ S.; = *pralobhitah*, ‘enticed,’ ‘coaxed,’ Chézy. According to Pāṇ. i. 3, 47, *upa-śhand* means ‘to conciliate privately by flattering or coaxing language.’ Cf. Raghu-v. v. 58, where Stenzler translates it by *ossecro*, ‘supplicate,’ ‘beg.’

<sup>2</sup> *Hastābhyaṅga*, lit. ‘use of the hand,’ i. e. ‘stroking with the hand,’ ‘caressing;’ with *upa-gam*, ‘to approach for fondling,’ ‘to allow to be caressed,’ ‘to entrust one’s self into any one’s hands’ (cf. p. 209, l. 10).

<sup>3</sup> *Pranayaḥ* here, ‘trust,’ ‘confidence’ (= *viśvāsaḥ*, S.) *Sagandhesu*, ‘in relatives.’ *Sagandha* = *sandhā* = *sannihita*. *Gandha* = *sambandha*, S.

<sup>4</sup> So reads my own MS. K. has *āraṇṇa* (Lassen’s Instit. Prāk. p. 187), and interprets it by *āraṇyakan*. Some read *āraṇṇa*, which seems to be an error for *āraṇṇāṁ* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

<sup>5</sup> ‘Voluptuaries are allured by such false honied words as these of women turning (them) away from their own duty.’ The Taylor and my own MS. have *nivartanīnām*, which has been adopted in B. and R.’s dictionary and by Dr. Burkhard; if this reading be preferred, translate

राजा ।

तापसंवृद्धे ।

स्त्रीणामशिक्षितपटुत्वममानुषीषु

सन्दृश्यते किमुत याः प्रतिबोधवत्यः ।

प्रागन्तरिक्षगमनात्स्वमपत्यजात-

मन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥१२३॥

शकुन्तला ॥ सरोपम् ॥

<sup>२</sup> अणज्ज । अन्नणो हिअआणुमाणेण पेक्खसि । की  
दाणिं अस्सो धम्मकच्चुअप्पवेसिणो तिणच्छस्सकूबोवमस्स  
तव अणुकिदं पडिबज्जिस्संदि ।

राजा ॥ आत्मगतम् ॥

सन्दिग्धबुद्धिं मां कुर्वन्नकैतव इवास्याः कोपी लक्ष्यते ।  
तथा ह्यनया

<sup>१</sup> अनार्य । आत्मनो हृदयानुमानेन प्रेक्षते । क इदानीमन्यो, धर्मकच्चुकप्रवेशिनस्तृ-  
णच्छस्सकूपोपमस्य तवानुकृतं प्रतिपत्स्यते ।

‘of women seeking to accomplish their own ends.’ The Mackenzie has *yoshūtām madhura-gīrbhīḥ* for *anṛitamaya-vān-madhubhīḥ*.

<sup>१</sup> According to Pāṇ. ii. 2, 38, *tāpasa-vṛiddhā* is a legitimate compound, although *vṛiddha-tāpasī* would be more usual.

<sup>२</sup> ‘The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [i. e. even in animals]; how much more (of those) who are endowed with reason [i. e. of women]! The female cuckoos, as-is-well-known [*khalu*] allow their own offspring to be reared by other birds, before soaring in the sky.’ *A-mānushīṣhu*, i. e. *mānusha-jāti-vyatiriktāsu tiryag-jātishu*, K. *Pratibodhavatyaḥ* = *jñāninyah* = *śāitanya-bhājah*, S.; the most obvious sense, if the context would allow it, would be, ‘those women who have received instruction.’ *Para-bhṛitāḥ*, see p. 162, n. 2.

<sup>३</sup> ‘What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resemblest a grass-concealed well?’ *Pratipatsyate*, see p. 135, l. 4, with note 1.

मय्येव विस्मरणदारुणचित्तवृत्तौ

वृत्तं रहःप्रणयसप्रतिपद्यमाने ।

भेदाद्भ्रुवोः कुटिलयोरतिलोहिताभ्या

भयं शरासनमिवातिरुषा स्मरस्य ॥ १२४ ॥

॥ प्रकाशम् ॥ भद्रे । प्रथितं दुष्यन्तस्य चरितम् । तथापीदं न लक्षये ।

शकुन्तला ।

\* मुद्गु दाव अत्त सच्छन्दचारिणी किदम्हि । जा अहं  
इमस्स पुरुवंसम्पच्चरण मुहमहुणो हिअअट्ठिअविसस्स  
हत्यव्भासं उवगदा । ॥ इति पटान्तेन मुखमावृत्य रोदिति ॥

जाङ्गिरवः ।

इत्यमात्मकृतमप्रतिहतं चापलं दहति ।

\* मुद्गु तावन्न सच्छन्दचारिणी कृतास्मि । याहमस्य पुरुवंशप्रत्ययेन मुखमर्धोद्धृत्य-  
न्यतविपस्य हस्ताभ्यासमुपगता ।

1 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed)-as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable (see the notes on Kāma-deva, p. 99, n. 1, and p. 100, n. 1). The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. *Sakuntalā* is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

2 Lit. 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but S. interprets it by *ganikā*, 'a wanton, unchaste woman.'

3 'Thus a self-committed hasty action, when not counteracted, leads to-

Verse 124. *VASANTA-TILAKĀ* (a variety of ŚAKUNTĀ). See verses 8, 27, 31, 42, 46, 64, 74, 80, 82, 83, 91, 93-94, 95, 100, 104, 105, 108, 123.

अतः परीक्ष्य कर्तव्यं विशेषात्सङ्गतं रहः ।

अज्ञातहृदयेष्वेवं वैरीभवति सौहृदम् ॥ १२५ ॥

राजा ।

अयि भोः । किमत्रभवतीप्रत्ययादेवास्मान्सम्भृतदोषैरधि-  
क्षिपंथ ।

शाङ्गरवः ॥ सामूयम् ॥

श्रुतं भवद्भिरधरोत्तरम् ।

keen-remorse [burns]. Most of the Deva-n. MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Beng. *apratihatam*. *Cāpalam* is 'any action proceeding from thoughtlessness or over-precipitation.' *Dahati*, the Hindūs connect a burning or smarting sensation with the idea of remorse of conscience (cf. *manas-tāpa*, *paścāt-tāpa*, *anu-tāpa*, &c.)

<sup>1</sup> 'Therefore a union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, i. e. after investigating each other's character and circumstances]. Thus (is it that) between those who know not (each other's) hearts, friendship becomes enmity.' *Parīkshya*, the Beng. have *samīkshya*. *Sangataṃ rahaḥ* = *rahasi sangamaḥ*, K.

<sup>2</sup> 'Do you reproach us with accumulated accusations [faults]?' Most of the Deva-n. MSS. have *saṃyuta-doshākshareṇa kṣhiṇutha*. The above is the reading of the oldest Beng., supported by K., who has *sambhṛita-dosha-karṣaṇena*.

<sup>3</sup> *Sāsūyam*, 'scornfully,' 'sarcastically;' lit. 'with detraction.'

<sup>4</sup> *Adharottaram* = *nikṛishṭa-prādhānyam*, 'ascendancy of the low,' 'placing that at the top which ought to be at the bottom,' C. In Manu viii. 53, the word occurs in the sense of 'confused and contradictory statement;' and again in vii. 21, it is applied to express the confusion of ranks [*adharam* = *śūdrādi*; *uttaram* = *pradhānam*] which would ensue, if justice were not duly administered by the king. It may be translated here 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the ironical statement in the succeeding verse. Hence the meaning may be, 'You have been taught upside down or backwards.' In other words, 'The usual definition of the fourth *Pramāṇa* (*śabda*) is *āpta-vākya*, you would make it *anāpta-vākya*, the words of an improper person.' See Indian Wisdom, pp. 72, 92. *Adharottara* may mean 'reply to a statement' or 'question and answer.'

Verse 125. ŚLOKA OR ANUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, &c., 87.

आ जन्मनः शास्त्र्यमशिक्षितो य-

स्तस्याप्रमाणं वचनं जनस्य ।

परातिसन्धानमधीयते यै-

र्विद्येति ते सन्तु किलाप्तवाचः ॥ १२६ ॥

राजा ।

भोः सत्यवादिन् । अभ्युपगतं तावदस्माभिरेवम् । किं  
पुनरिमामतिसन्धाय लभ्यते ।

शाङ्गेरवः ।

विनिपातः ।

राजा ।

विनिपातः पौरवैः प्रार्थ्यत इति न श्रेयमेतत् ।

शास्त्रतः ।

शाङ्गेरव । किमुत्तरेण । अनुष्ठितो गुरोः सन्देशः ।  
प्रतिनिवर्तामहे वयम् । ॥ राजानं प्रति ॥

तदेषा भवतः कान्ता त्यज वैनां गृहाण वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ १२७ ॥

<sup>1</sup> 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ā janmanah*, see p. 155, n. 3 at the end. *A-pramāṇam* = *a-yathārtham*, S. *Ati-sandhānam*, cf. p. 99, l. 2. *Āpta-vācaḥ* = *yathārtha-vācānāḥ*, S.; = *pramāṇa-vācāḥ*, K.

<sup>2</sup> *Vinipāta*, 'ruin,' 'destruction,' = *pratyavāya*, K.; = *naraka-gamana*, S.

<sup>3</sup> 'She is, then, your wife; either abandon her or take her; for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kāntā*, the Beng. MSS. have *patnī*. *Sarvato-mukhī*, lit. 'looking or facing in every direction,' = *sarva-karaṇa-samarthā*, 'omnipotent,' 'able to do everything,' C.; = *sarva-prakāreṇa*, 'of every kind,' S.

Verse 126. UPASĀTI or ĀKHYĀNAKĪ (a variety of TRISHṬUBH). See verses 41, 107, 121.

Verse 127. SLOKA or ANUṢṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 125.

गौतमी ।

गच्छायतः । ॥ इति प्रस्थिताः ॥

शकुन्तला ।

<sup>a</sup> कहां इमिणा किदवेण विष्पलच्चमिह । तुम्हेवि मं  
परिदेविणिं परिच्चञ्चह । ॥ इत्यनुप्रतिष्ठते ॥

गौतमी ॥ स्थित्वा ॥

<sup>b</sup> वच्छ सङ्गरव । अणुगच्छदि इअंक्खु णो करुणपरि-  
देविणी सउन्दला । पच्चादेसपरुसे भत्तुणि किं वा मे  
पुत्तिआ करिस्सदि ।

शाङ्गैरवः ॥ सरोपं निवृत्य ॥

किं पुरोभागिनि स्वातन्त्र्यमवलक्षसे । ॥ शकुन्तला भीता वेपते ॥

शाङ्गैरवः ।

शकुन्तले ।

यदि यथा वदति क्षितिपस्तथा

त्वमसि किं पितुरुत्कुलया त्वया ।

अथ तु वेत्ति शुचि व्रतमात्मनः

पतिकुले तव दास्यमपि क्षमम् ॥ १२८ ॥

<sup>a</sup> कथमनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परिदेविनीं परित्यज्य । <sup>b</sup> वत्स  
शाङ्गैरव । अनुगच्छतीयं खलु नः करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तारि  
किं वा मे पुत्री करिष्यति ।

<sup>1</sup> 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhāgini* = *dushte*, K. ; = *doshakadarśini*, *doshaika-drik*, S. and C. *Puro-bhāgin* first means 'one who takes the first share or more than his proper share,' i. e. 'a grasping character' (cf. Vikram., end of Act III, *mā mām puro-bhāginī iti samarthayasi*); then, 'malevolent,' 'censorious'; lastly, as here, 'a wilful, perverse person.' Most of the Deva-n., unsupported by the commentators, have *purobhāge*. *Svātantrya*, cf. Manu ix. 3, *na strī svātantryam arhati*; and see p. 49, n. 1.

<sup>2</sup> 'If thou art so, as the king asserts, what (connexion will remain) to

Verse 128. DRUTA-VILAMBITA (a variety of JAGATĪ). See verses 45, 72.



तिष्ठ । साधयामो वयम् ।

राजा ।

भोस्तपस्विन् । किमत्रभवती विप्रलभसे । कुतः ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥१२९॥

शाङ्करवः ।

यदा तु पूर्ववृत्तमन्यसंज्ञाद्विस्मृतो भवान् । तदा कथम-  
धर्मभीरुः ।

राजा ।

भवन्तमेवात्र गुरुलाघवं पृच्छामि ।

the father with thee fallen from thy family [an outcast from thy family]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure], even slavery will be supportable in thy husband's household.' *Kim pitur*, some Beng. MSS. have *kim punar utkulayā*, i. e. *kula-vyavahārātīkrameṇa vidyamānayā*, S. *Vrata*=*caritra*, K.; =*pati-vrata*, S.

<sup>1</sup> 'We must set off on our return,' lit. 'we must finish our business.'

<sup>2</sup> 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only; for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night (see p. 120, n. 1); the *panku-ja*, or mud-born lotus, opens its petals only in the day. *Bodhayati*=*prakāśayati*. *Parigraha*, see p. 181, n. 4.

<sup>3</sup> *Anyā-sangāt*, i. e. *anyasyāḥ kāntāyāḥ sangāt*, 'on account of union with another wife.' *Vismṛita*, see p. 161, n. 3 at the end; Gram. 896.

<sup>4</sup> *Guru-lāghava* is properly a kind of abstract noun formed from the Dvandva *guru-laghu*, the Vṛiddhi taking place in the second member of the compound instead of the first. The sense will then be, 'I ask your reverence as to the greater and the less [i. e. the heavier and the lighter] sin.' This is addressed to the Brāhman who acts as the Purohita, whose duty it would be to advise the king as to which was the more or less sinful course. This sense of *guru-lāghava* is supported by several other passages (Mahā-bh. xii. 1273, iii. 10572; Manu ix. 299). The more obvious sense would be, 'the alleviation [solution] of a grave matter.'

Verse 129. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ - | - ॐ | - - || ॐ - | - ॐ | ॐ - | - - | ॐ  
ॐ - | ॐ ॐ ॐ | - ॐ || - - | ॐ - | ॐ | - - | -

मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये ।

दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांशुलः ॥ १३० ॥

पुरोहितः ॥ विचार्य ॥

यदि तावदेवं क्रियताम् ।

राजा ।

अनुशास्तु मां भवान् ।

पुरोहितः ।

अत्रभवती तावदा प्रसवादस्मद्गृहे तिष्ठतु । कुत इदमुच्यत  
इति चेत् । त्वं साधुभिरुद्दिष्टः । प्रथममेव चक्रवर्तिनं पुत्रं  
जनयिष्यसीति । स चेन्मुनिदौहित्रस्तल्लक्षणीपपन्नो भवि-  
ष्यति । अभिनन्द्य शुद्धान्तमेनां प्रवेशयिष्यसि । विपर्यये तु  
पितुरस्याः समीपनयनमवस्थितमेव ।

राजा ।

यथा गुरुभ्यो रोचते ।

पुरोहितः ।

वत्से । अनुगच्छ माम् ।

शकुन्तला ।

<sup>a</sup> भञ्जवदि वसुहे । देहि मे विवरं ।

<sup>a</sup> भगवति वसुधे । देहि मे विवरम् ।

<sup>1</sup> 'In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife?' - *Āho*, see p. 49, n. 1 at the end.

<sup>2</sup> 'A son who has the mark of the *Ākra* [or discus] in his hand.' When the lines of the right hand formed themselves into a circle, this was the mark of a future hero and emperor. *Ākra-vartin*, 'one whose empire extends to the horizon (*ākra*) or from sea to sea' (see p. 15, n. 2).

<sup>3</sup> 'If the Muni's daughter's-son shall be endowed with this mark, having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra*, from *duhitri*, is like *pautra*, from *putra*. *Suddhānta*, see p. 21, n. 3.

<sup>4</sup> 'Grant me admission or entrance,' 'open to receive me,' i. e. let me

॥ इति रुदन्ती प्रस्रियता । निष्क्रान्ता सह पुरोधसा सह तपस्विभिश्च । राजा  
शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति ॥  
नेपथ्ये ।

आश्चर्यम् ।

राजा ॥ आकर्ष्ये ॥

किं नु खलु स्यात् ।

पुरोहितः ॥ प्रविश्य । सविस्मयम् ॥

देव । अद्भुतं खलु संवृत्तम् ।

राजा ।

किमेवम् ।

पुरोहितः ।

देव । परावृत्तेषु कण्ठशिथेषु

सा निन्दन्ती स्वानि भाग्यानि वाला

बाहूक्षेपं क्रन्दितुं च प्रवृत्ता ।

राजा ।

किं च ।

पुरोहितः ।

स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-

दुत्क्षिप्यैनां ज्योतिरेकं जगाम ॥ १३१ ॥

॥ सर्वे विस्मयं रूपयन्ति ॥

remain no longer in the land of the living. *Mama praveśūya dvidhā bhava*, S. The Beng. MSS. have *antaram*=*avakāśam* instead of *vivaram*.

<sup>1</sup> 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep,' or 'and beginning to weep with repeated uplifting of her arms.' *Bāhūkshepam* (so read all the MSS.)=*bāhū utkshipya*; this is an instance of an adverbial indecl. part. of repetition compounded with a noun (*bhujoccalanam yathā bhavati evam kranditum pravṛittā*, S.) Examples of this participle are numerous in Bhaṭṭi-k., as in ii. 11, *Latānupātām kusumāni agrihñāt*, &c.; see Gram. 567.

<sup>2</sup> 'A single flash-of-light in female shape having snatched her up near

Verse 131. ŚĀLINĪ (a variety of TEISHṬUBH), consisting of eleven syllables to the Pāda or quarter-verse, each Pāda being alike.

— — — — | — — — — — ॥

राजा ।

भगवन् । प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं  
वृथा तर्केणान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः ॥ विलोक्य ॥

विजयस्व । ॥ इति निष्क्रान्तः ॥

राजा ।

वेचवति । पर्याकुलोऽस्मि । शयनभूमिमार्गमादेशय ।

प्रतीहारी ।

<sup>a</sup> इदो इदो देवो । ॥ इति प्रस्थिता ॥

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परियहं मुनेस्तनयाम् ।  
बलवत्तु दूयमानं प्रत्याययतीव मां हृदयम् ॥ १३२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ पञ्चमोऽङ्कः ॥

<sup>a</sup> इत इतो देवः ॥

Apsaras-tīrtha went off (with her).’ *Strī-saṁsthānam*, i. e. *striyā iva ākṛitir yasya*, S. *Ārūt*=*antike*, *nikāṭe*, K. and S. *Jyotiḥ*=*tejah*. *Jagāma*, the Beng. and the Mackenzie MSS. have *tiro-bhūt*, ‘disappeared.’

<sup>1</sup> ‘Granted, I remember not the repudiated Muni’s daughter (to be my) wife; nevertheless (my) heart being powerfully agitated forces me as it were to believe (her).’ *Kāmam*=*atyartham*, K. *Kāmam kāmānumatau*, S. (cf. p. 24, l. 10; p. 55, n. 3). *Pratyāyayati*, i. e. *tatparigrahe*, S.

Verse 132. ĀRYĀ or GĀTHĀ. See verse 2.

— — | — — | — — || उ — उ | उ उ — | उ — उ | — उ उ | —  
उ उ — | उ उ — | — — || — — | उ उ — | उ | — उ उ | —

## ॥ अथ पञ्चमषष्ठाङ्गमध्ये प्रवेशकः ॥

॥ ततः प्रविशति नागरिकः श्यालः पश्चाद्दण्डपुरुषमादाय रक्षिणौ च ॥

रक्षिणौ ॥ ताडयित्वा ॥

अले कुम्भिल<sup>३</sup>आ । कहेहि । कहिं तुए एसे मणिवन्ध-  
णुक्खिसणामहेए लाअकीए अङ्गुलीअए शमाशदिए ।

अरे कुम्भिलक । कथय । कुत्र त्वयैतन्मणिवन्धनोत्कीर्णनामधेयं राजकीयमङ्गु-  
लीयकं समासादितम् ।

<sup>1</sup> *Praveśaka*, see p. 97, n. 3.

<sup>2</sup> 'Then enters the king's-brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nāgarikaḥ* = *nagarādhikārī*, 'superintendent of the city,' S.; = *nagare niyuktaḥ*, 'one set over the city,' K.; here 'the chief of the police.' *Syāla* (also written *syāla*) = *rāshṭriya* or *rāshṭriya* (Amara-k.) The king's brother-in-law, who here acts as superintendent of police, is a character not unfrequently introduced in the plays (cf. *Mṛicchak.* p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rāja-syālaḥ* and *rāshṭriya-syālaḥ*). K. observes that the policemen and the fishermen in this scene speak the Māgadhi form of Prākṛit (see Lassen's *Instit. Prāk.* p. 391), but S. affirms that the fisherman speaks the Śākara dialect (*śaura-pātras tu śākara-nāmadheyah śākara-prāya-bhāṣanāt*), see Lassen's *Instit. Prāk.* p. 422. Both S. and K. have omitted to make mention of the dialect spoken by the *Syāla* or *Nāgarika*. According to Viśvanātha (*Sāhit.-d.* p. 180, l. 12) he ought to speak the *Dākṣiṇātyā* form of Prākṛit. In the Beng. MSS., and some of the Deva-n., he is certainly made to speak a dialect distinct from the other characters of this scene, but in the best MSS. pure Prākṛit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

<sup>3</sup> 'O thief!' *Kumbhila* or *kumbhilaka* seems to be identical with *kumbhila*, *kumbhilaka*, *kumbhira*, *kumbhīraka*, &c. Compare in the beginning of Act V. of *Vikram.*, *maṇi-kumbhīraka*, 'gem stealer' (applied to the bird who swallowed the crest-jewel); and at the end of Act II, *loptreṇa sūcitasya kumbhīrakasya*; and in *Mālavik.*, *aho kumbhīlukaiḥ parihara-nīyā cāndrikā*.

<sup>4</sup> 'The setting of which is engraven with his name.' *Maṇi-bandhana*, which usually signifies 'the wrist,' is here the place of the setting

पुरुषः ॥ भीतिनाटितकेन ॥

" पशीदन्ते भावमिच्छे । अहके ए ईदिशकम्मकाली ।

प्रथमः ।

<sup>b</sup> किं खु शोहणे बम्हणेति कलिअ लखा पडिग्गहे दिंसे ।

पुरुषः ।

<sup>c</sup> शुगुह दाणिं । अहके शक्कावदालम्भन्तलवाशी धीवले ।

द्वितीयः ।

<sup>d</sup> पाडच्चला । किं अम्हेहिं जादी पुच्छिदा ।

श्यालः ।

<sup>e</sup> सूअअ । कहेदु सव्वं अणुक्कमेण । मा एं अन्नरा पडिवन्धह ।

<sup>a</sup> प्रसीदन्तु भावमिच्छाः । अहं नेदृशकर्मकारी ।

<sup>b</sup> किं खलु शोभनो ब्राह्मण

इति कृत्वा राज्ञा प्रतिग्रहो दत्तः ।

<sup>c</sup> शृणुतेदानीम् । अहं शक्कावताराभ्यन्तरवासी

धीवरः ।

<sup>d</sup> पाटच्चर । किमस्माभिर्जातिं पृष्टः ।

<sup>e</sup> सूचक । कथयतु सर्वम-

नुक्रमेण । नैनमन्नरा प्रतिबभूवतम् ।

[technically, the collet, نگین *nigīn dān*] of the jewel which formed the *mudrā* or seal of the ring, mentioned p. 53, n. 3. *Maṇiḥ khaṇḍayate yasminn iti maṇi-bundhanah*, K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkrī* is used in the sense of 'excavating,' in *Mahā-bh. i. 5813*; and *samutkūrṇa* with the meaning 'perforated,' in *Raghu-v. i. 4*.

<sup>1</sup> 'With a gesticulation of fear.' The *ka* added to *nāṭita* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the past passive participle, to which it gives the sense of a verbal noun. Thus *udbhrāntaka* and *apavāritaka* (*Mṛicchak. p. 171*) for *udbhrānti* and *apavāraṇa*.

<sup>2</sup> 'Your honour.' *Bhāva* = *mānya*, S., 'venerable,' 'respectable,' to which *miśra* may be added (see p. 7, n. 3).

<sup>3</sup> 'Was it forsooth a present given by the king (to thee), imagining (thee to be) an illustrious Brāhman?' *Pratigraha* (see p. 54, l. 2, with note) is especially 'a donation to a Brāhman at suitable periods.' *Kṛitvā*, 'thinking,' see p. 170, n. 3 in the middle; and cf. *Mālavik. p. 23, l. 9, parakāryam iti kṛitvā*; also *Mṛicchak. p. 147, l. 5*.

<sup>4</sup> Verbs of 'asking' in Sanskrit govern a double accusative case, one of which is retained after the past passive participle.

<sup>5</sup> *Sūcaka*, 'informer,' is the name of one of the *rakṣiṇah*, or 'policemen.'

उभौ ।

a जं आवुत्ते आणवेदि । कहेहि ।

युरुपः ।

b अहके जालुग्गालादीहिं मच्छवन्धणोवाएहिं कुडुम्भ-  
लणं कैलेमि ।

इयालः ॥ विहस्य ॥

c विसुद्धो दाणिं आजीवो ।

युरुपः ।

d भट्टा । मा एव्भं भण ।

शहजे किल जे विणिन्दिए ए हु दे कम्म विवज्जणीअए ।

पशुमालणकम्मदालुणे अणुकम्पामिदु एव्भं शोत्तिए ॥ १३३ ॥

a यदावुत्त आज्ञापयति । कथय ।

b अहं जालोद्गाणदिभिर्मत्स्यवन्धनोपायैः

कुडुम्भभरणं करोमि ।

c विशुद्ध इदानीमाजीवः ।

d भर्तः । मैवं भण ।

सहजं किल यद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम् ।

पशुमारणकर्मदारुणोऽनुकम्पामृदुरेव श्रोत्रियः ॥

<sup>1</sup> *Ābutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k. vii. 12. In *Mṛic̥chak.* p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *āvuka*, the regular theatrical term for 'father.' According to Dr. Burkhard, *ōbutta*=Sanskrit *bhāva*, 'an honourable sir,' 'gentleman.'

<sup>2</sup> 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgāla* or *udgāra*=*valiṣa* or *vaḍiṣa*, 'a fish-hook,' K. *Jāla-valiṣa-ppahudihim*=*jāla-vaḍiṣa-prabhṛtibhiḥ* is the reading of the Bengālī Recension. *Jōlodgāra* may mean 'the casting of nets.'

<sup>3</sup> This is spoken ironically, as, according to Manu (x. 46-48), the *nishāda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise. Nishādas (must subsist) by catching fish,' &c. Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

<sup>4</sup> 'That occupation in which one was born, as-the-saying-is (*kila*),

इयालः ।

" तदो तदो ।

गुरुयः ।

b एकक्षिं दिअशे खण्डशो लोहिअमच्छे मए कप्पिदे जाव ।

a ततस्ततः ।

b एकस्मिन्द्वसे खण्डशो रोहितमस्यो मया कृत्यतो यावत् ।

though in bad-repute, verily must not be abandoned. The same Brāhman, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Saha-ja = kula-kramānugata*, 'inherited from one's forefathers.' See Indian Wisdom, p. 140 and note. Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own' (Manu x. 96, 97). Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. S. observes that the Brāhman is called *Shat-karman*, from the precept of Manu (i. 88), which enjoins upon him six occupations, viz. reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. See Indian Wisdom, p. 244. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Brāhman, in the worship of this god, might have to kill animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. S. defines a Śrotriya Brāhman thus: *Janmanā Brāhmaṇo jñeyah, saṅskārair dvija ucyate, vidyayā yāti vipratvaṃ, tribhiḥ śrotriya ucyate*, 'birth constitutes the title Brāhman; sacramental rites (especially that of investiture with the sacred thread), the title Dvija, or twice-born; knowledge, the title Vipra; and all three Śrotriya.' The usual definition of this word is, a Brāhman conversant with *śruti*, or scripture.

<sup>1</sup> The *Rohita* or *Rohi* fish (Cyprinus Rohita), lit. 'red-fish,' is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though



<sup>a</sup> तश्च उदलब्धन्तले एदं लदणभाशुलं अङ्गुलीअअं  
देक्खिअं। पच्छा अहके शे विक्कआअ दंशअन्ते गहिदे भाव-  
मिस्सेहिं। मालेह वा। मुच्चेह वा। अअं शे आअमवुत्तन्ते।

श्यालः ।

<sup>b</sup> जाणुअ। विस्सगन्धी गोहादी मच्छवन्धी एव शिस्संसंअं।  
अङ्गुलीअअदंसणं से विमरिसिदंअं। राउलं एव गच्छामी।

रक्षिणौ ।

<sup>c</sup> तह । गच्छ अरे गरिढभेदंअ । ॥ सर्वे परिक्रामन्ति ॥

श्यालः ।

<sup>d</sup> सूअअ । इमं पुरदुवारे अप्पमत्ता पडिबालह । जाव इमं

<sup>a</sup> तस्योदराभ्यन्तर एतद्रत्नभासुरमङ्गुलीयकं दृष्टम् । पश्चादहमस्य विक्रयाय दर्शयन्तृ-  
हीतो भावमिश्रैः । मारयत वा । मुञ्चत वा । अयमस्यागमवृत्तान्तः । <sup>b</sup> जानुक ।  
विस्त्रगन्धिर्गोघाती मत्स्यवन्ध एव निःसंशयम् । अङ्गुलीयकदर्शनमस्य विमर्ष्यम् ।  
राजकुलमेव गच्छामः । <sup>c</sup> तथा । गच्छ अरे ग्रन्थिभेदक । <sup>d</sup> सूचक । इमं  
पुरद्वारेऽग्रमत्तौ प्रतिपालयतम् । यावदिदम्

coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

<sup>1</sup> 'O Jānuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' Jānuka is the name of the other policeman, who is supposed to have detected the thief (*jānuka iti śora-jñātur apara-padāter nāma*, S.) Some Beng. MSS. have *jāhua* (= *jāhuka*). *Visra-gandhi* = *āmisha-gandhi*, C. *Go-ghātī*, the killing of a cow (*go-hatyā*), is reckoned by the Hindūs a most heinous crime (cf. Hitop. l. 162). Hence *go-ghātīn*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the Mṛicchak. p. 299, l. 4; p. 317, l. 2, the Cāṇḍāla is called *go-ha* or *go-ghna*.

<sup>2</sup> '(But) the finding [seeing, shewing] of the ring by him must be (more closely) inquired into.' *Vimarshāvyam* = *jijñāsāvyam*, S. Root *mṛiś* with *vi* has usually the sense of 'to consider,' 'investigate,' but if the root be *mṛij*, the sense would be 'must be pardoned,' 'overlooked.' K. has *vimārshāvyam*, from *mṛij*.

<sup>3</sup> *Granthi-bhedaka*, 'cut-purse,' lit. 'knot-breaker' or 'knot-cutter.' The Hindūs generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

<sup>a</sup> अङ्गुलीअञ्जं जहागमणं भट्टिणी णिवेदिअ तदो सासणं  
पडिच्छिअ णिक्कमामि ।

उभौ ।

<sup>b</sup> पविशदु आबुत्ते शामिपशादश्श ।

॥ निष्क्रान्तः श्यालः ॥

प्रथमः ।

<sup>c</sup> जाणुअ । चिलाअदि खु आबुत्ते ।

द्वितीयः ।

<sup>d</sup> णं अवशलोबशप्पणीआ लाआणी ।

प्रथमः ।

<sup>e</sup> जाणुअ । फुलन्ति मे हत्था इमश्श बज्जश्श शुमणी  
पिण्डुं । ॥ इति पुरुषं निर्दिशति ॥

पुरुषः ।

<sup>f</sup> ण अलुहदि भावे अकालणमालणे भविदुं ।

द्वितीयः ॥ विलोक्य ॥

<sup>g</sup> एशे अम्हाणं शामी पत्तहत्थे लाअशशणं पडिच्छिअ  
इदोमुहे देक्खीअदि । गिद्धवली भविश्शशि शुणी मुहं

<sup>a</sup> अङ्गुलीयकं यथागमनं भर्तुर्निवेद्य ततः शासनं प्रतीप्य निष्क्रमामि । <sup>b</sup> प्रवि-  
शत्वाबुद्धः स्वामिप्रसादाय । <sup>c</sup> जानुक । चिरायति खल्वाबुद्धः । <sup>d</sup> नन्वव-

सरोपसर्पणीया राजानः । <sup>e</sup> जानुक । स्फुरतो मे हस्तावस्य वध्यस्य मुनः पिण्डुम् ।

<sup>f</sup> नार्हति भावोऽकारणमारणो भवितुम् । <sup>g</sup> एष नौ स्वामी पद्महस्तो राजशासनं  
प्रतीप्येतोमुखो दृश्यते । गृध्रवलिर्भविष्यति शुनो मुखं

<sup>1</sup> 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Deva-n. MSS. have *sumanaḥ pinaddhum*, excepting the Mackenzie, which has *sumahanam* for *sumano*. The Beng. have got rid of the difficulty by substituting *vyūpādayitum*, 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the *Mālati-m.* and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgā had a wreath of flowers bound round the head. This was also the case with common criminals, previous to their execution.

<sup>a</sup> वा देक्खि<sup>१</sup>शशि ।

इयालः ॥ प्रविश्य ॥

<sup>b</sup> सूअअ । मुच्चेदु एसो जालोअजीवी । उववणो किल  
अअं अङ्गुलीअअस्स आअमो ।

सूचकः ।

<sup>c</sup> जह आवुत्ते भणादि ।

द्वितीयः ।

<sup>d</sup> एणे जमशदणं पविशिअ पडिणिवुत्ते ।

॥ इति पुरुषं परिमुक्तवन्धनं करोति ॥

पुरुषः ॥ इयालं प्रणम्य ॥

<sup>e</sup> भट्टा । अह कीलिणे मे आजीवे ।

इयालः ।

<sup>f</sup> एस भट्टिणा अङ्गुलीअअमुल्लसम्मिदो पसादोवि दाविदो ।

॥ इति पुरुषायार्थं प्रयच्छति ॥

<sup>a</sup> वा द्रक्षसि । <sup>b</sup> सूचक । मुच्यतामेय जालोपजीवी । उपपन्नः किलायमङ्गुलीय-  
कस्यागमः । <sup>c</sup> ययावुत्तो भणति । <sup>d</sup> एष यमसदनं प्रविश्य प्रतिनिवृत्तः । <sup>e</sup> भर्तः ।  
अथ कीदृशो न आजीवः । <sup>f</sup> एष भर्ताङ्गुलीयकमूल्यसम्मितः प्रसादोऽपि दापितः ।

<sup>1</sup> 'Thou wilt be food for [an offering to] the vultures, or wilt see the face of a dog.' *Gridhra-bali*, see p. 179, n. 1. *Suno mukham*, so read all the Deva-n. MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Boehtlingk has adopted as an emendation, *kiṣuṇo muham*, i.e. *kiṣor* [not *kiṣuṇo*] *mukham*, and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in Act VII. of this play (*putra-mukha-darśanena*), another in *Mriśchak*. p. 303, l. 4. Doubtless *putra-mukham dṛṣṭi* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *kuṇaḥ* for *putrasya*.

<sup>2</sup> *Yama-sadana*, 'the abode of Yama,' i.e. the infernal city, Yama-pur, whither the Hindūs believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindū Pluto or Minos. The name Yama, i.e. Restrainer or Punisher (from *yam*, 'to restrain'), is given to him as judge of departed spirits and god of punishment.

<sup>3</sup> This is said ironically, in reference to p. 219, l. 7, n. 3.

<sup>4</sup> *Prasāda*, properly 'a favour,' here 'a present,' 'a gift.'

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥

<sup>a</sup> भट्टकेण अणुगगहिदग्निह ।

सूचकः ।

<sup>b</sup> एषे णाम अणुगगहिदे जे शूलादो अवदालिअ हत्थिक्कन्धे पडिट्ठाबिदे ।

जानुकः ।

<sup>c</sup> आवुत्त । पालिदोशिअं कहेदि तेण अङ्गुलीअएण भट्टिणो शम्मदेण होद्वं ।

श्यालः ।

<sup>d</sup> ए तस्सं महारुहं रदणं भट्टिणो बहुमदंति तक्केमि । तस्स दंसणेण भट्टिणो अभिमदो जणो सुमरिदो । मुहुत्तअं पकिदिगम्भीरोवि पज्जुस्सुअमणो आसिं ।

सूचकः ।

<sup>e</sup> शेविदं णाम आवुत्तेण ।

<sup>a</sup> भञ्जानुगृहीतोऽस्मि ।

<sup>b</sup> एष नामानुगृहीतो यः शूलादवतार्य हस्तिस्कन्धे

प्रतिष्ठापितः ।

<sup>c</sup> आवुत्त । पारितोषिकं कथयति तेनाङ्गुलीयकेन भट्टैः सम्मतेन

भवितव्यम् ।

<sup>d</sup> न तस्मिन्महार्हे रत्नं भट्टैर्बहुमतमिति तर्कयामि । तस्य दर्शनेन

भट्टैरभिमतो जनः स्मृतः । मुहूर्तं प्रकृतिगम्भीरोऽपि पर्युत्सुकमना आसीत् ।

<sup>e</sup> शेचितं नामावुत्तेन ।

<sup>1</sup> 'This (fellow) forsooth (may well say he) has been favoured, who, after being made to descend from the stake, has been mounted on the withers of an elephant.' *Sūla*, 'a stake for impaling criminals.' The act of impaling was called *sūlāropana*, and one who deserved it *sūlya*. 'Mounting on an elephant' denotes elevation to high dignity, elephants being used in triumphal processions.

<sup>2</sup> This is the reading of K. Most of the Deva-n. have *palidoṣam ka-hehi* (= *paritoṣaṃ kathaya*). Translate: 'The present proves [betokens, bespeaks] that this ring must be highly prized by the king.'

<sup>3</sup> 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhīra*, see p. 39, n. 1, and p. 204, n. 3. K. reads *pajjassu-ṇaṇo* (= *paryaśru-nayanah*). All Asiatics are skilful in concealing emotion.

जानुकः ।

<sup>a</sup> र्णं भण्णाहि । इमस्स काए मस्सिअभत्तुणोत्ति ।

॥ इति पुरुषमसूयया पश्यति ॥

पुरुषः ।

<sup>b</sup> भट्टालके । इदो अच्चं तुम्हाणं शुमणोमुल्लं होदुं ।

जानुकः ।

<sup>c</sup> एत्तके जुज्जइ ।

श्यालः ।

<sup>d</sup> धीवर । महत्तरो तुमं पिअवअस्सकी दाणिं मे संवुत्ती ।  
कादम्बरीसक्खिअं अम्हाणं पढमसोहिदं इच्छीअदि । ता  
सोसिअपणं एव गच्छामो ।

सर्वे ।

<sup>e</sup> तह ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रवेशकः ॥

<sup>a</sup> ननु भण । अस्य कृते मत्स्यिकाभर्तुरिति । <sup>b</sup> भट्टारकाः । इतोऽर्थं युष्माकं सुमनोमूल्यं  
भवतु । <sup>c</sup> एतावद्युज्यते । <sup>d</sup> धीवर । महत्तरस्त्वं प्रियवयस्यक इदानीं मे संवृत्तः ।  
कादम्बरीसाक्षिकमस्माकं प्रथमसौहृदनिमित्तम् । तच्छौसिकापणमेव गच्छामः । <sup>e</sup> तथा ।

<sup>1</sup> So read most of the Deva-n. MSS. *Matsyikā* is not given in the Dictionary. Dr. Bochtlingk translates it by *Fisch-brut*, 'the fry of fish,' and observes that it is also the name for a kind of fish called in German *Schaar*. Had the word been *matsyika* or *mātsyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and *matsyikā-Uharti*, 'this husband of a fish-woman?' K. and the Bengālī have *matsya-śatroh*, 'enemy of fishes.' Burkhard follows this, and reads *mačchu-śattunotti*, but in the Vocabulary prefers *mačchiā* = *matsyikā*, 'a fish' (?).

<sup>2</sup> 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, l. 11. There is probably a double-entendre in *sumanaḥ*, which may signify 'good-will,' as well as 'flower.'

<sup>3</sup> 'Our first friendship requires to be attested over (some) wine,' i. e. we must pledge ourselves over our cups or in drinking each other's health. *Kādambarī*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sāksīkām*, compare *Mālavik*. p. 53, l. 7; *Raghu-v.* xi. 48; *Hitop.* l. 842.

## ॥ अथ षष्ठीऽङ्कः ॥

॥ ततः प्रविशत्याकाश्यानेन सानुमती नामाप्सराः ॥

सानुमती ।

१ णिवृत्तिदं मए पज्जाअणिवृत्तणिज्जं अछरातित्थ-  
सखिज्जं । जाव साहुजणस्स अभिसेअकालोत्ति सम्पदं  
इमस्स राएसिणो उदत्तं पच्चक्खीकरिस्सं । एं मेणआ-  
सव्वन्धेण सरीरभूदा दाणिं मे सउद्धला । ताएअ

१ निर्वर्तितं मया पर्यायनिर्वर्तनोयमप्सरस्तीर्पसाविध्यम् । यावत्ताभ्युन्नतस्याभिषेक-  
काल इति साम्प्रतनस्म राजप्रेतदत्तं प्रत्यह्यीकरिष्यामि । तनु मेनकासव्वन्धेन शरीर-  
भूतदानो मे शकुन्तला । तथा च

१ 'Attendance at Apsaras-tīrtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [i. e. of Śakuntalā and the nymphs]. I will with my own eyes ascertain the circumstances [news] of this Rājarsbi.' *Sānnidhyam* (from *san-nidha*), lit. 'proximity;' here it denotes 'close attendance or waiting,' as in *Hitop.* l. 1112, *anuṣṭicīnā sānnidhyam arasūyaṃ karaṇīyam*. In the interlude before Act IV. of *Vikram*, *upasthāna* occurs with the same sense in a parallel passage: *Apsaro-tyūpāra-paryāyēṇa sūryasya upasthāne vartamānayā priya-sakhīyā vinā vāsanta-samaya āgata iti balavad utkaṇṭhīhāsmi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Sūrya, according to the regular cycle of nymph's duty.' *Ud-anta* (lit. 'reaching to the end'), 'telling to the end,' 'full tidings,' 'news.'

२ 'Verily by (my) connexion with Menakā, Śakuntalā has now become part of myself,' lit. 'my own body,' i. e. 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menakā, the mother of Śakuntalā, see p. 44, l. 11 with n. 2, and p. 45, n. 1. *Sārira-bhūtā*, this is the same sort of compound as *pūga-kṛita* or *pūga-bhūta*; see *Pāṇ.* ii. 1, 59, and p. 167, n. 2 at the end. Cf. *śarīram asi me*, 'thou art my body,' *Mālavik.* p. 33, l. 12.

“ दुहिदुणिमित्तं आदिट्टुपुव्वम्हि । ॥ समन्तादवलोक्य ॥ <sup>b</sup> किं  
 णुक्खु उदुस्सवेवि णिरुस्सवारम्भं विञ्च एदं राञ्जउलं  
 दीसइ । अत्थि मे विहवो परिधाणेण सव्वं परिखादुं ।  
 किन्दु सहीए आदरो मए माणइदव्वी । होदु । इमाणं एव  
 उज्जाणपालिआणं निरक्खरिणीपरिच्छन्ना पस्सपरि-  
 वत्तिणी भविञ्च उवलम्भिस्सं । ॥ इति नाट्येनावतीर्थे स्थिता ॥

<sup>a</sup> दुहितृनिमित्तमादिष्टपूर्वास्मि । <sup>b</sup> किं नु खलु चतुस्तवेऽपि निरुत्सवारम्भमि-  
 चैतद्राजकुलं दृश्यते । अस्ति मे विभवः ग्रणिधानेन सर्वं परिज्ञातुम् । किन्तु सख्या  
 आदरो मया मानयितव्यः । भवतु । अनयोरेवोद्यानपालिकयोस्तिरस्करिणीपरिच्छन्ना  
 पार्श्वपरिवर्तिनी भूत्वोपलप्स्ये ।

<sup>1</sup> *Ritūtsava*, lit. ‘the festival of the season,’ i.e. the *Vasantotsava*, or ‘great vernal festival,’ in celebration of the return of spring, and said to be in honour of the god Kṛishṇa. Originally his son Kāma-deva, the god of love, must have been the object of worship in this festival. It is identified with the Holi or Dolā-yātra, the Saturnalia, or rather, Carnival of the Hindūs, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in *Ratnāvali*, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the mango, would naturally be much used for decoration at this festival, and as offerings to the god of love. It was formerly held on the full moon of the month Cāitra, or about the beginning of April, but now on the full moon of Phālguna, or about the beginning of March. The other great Hindū festival, held in the autumn, about October, is called *Durgotsava* or *Durgā-pūjā*, being in honour of the goddess Durgā.

<sup>2</sup> *Praṇīdhāna*, ‘profound meditation,’ or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *pra-ṇi-dhā* (sometimes with *manas*) is primarily ‘to fix in;’ hence ‘to fix the mind on,’ ‘be intent on.’ Compare *mayā praṇīdhāna-sīhitayā atyāhitam upalabdham*, Vikram. (interlude before Act IV).

<sup>3</sup> *Tiras-kariṇī*, a kind of magical veil, rendering the wearer invisible.

॥ ततः प्रविशति चूताक्षुरमवलोकयन्ती चेटी । अपरा च पृष्ठतस्तस्याः ॥

प्रथमा ।

<sup>a</sup> आञ्जसहरिश्चपण्डुर वसन्तमासस्य जीञ्जसवत्स ।

दिट्ठोसि चूदकोरञ्च उदुमङ्गलं तुमं पसाएमि ॥१३४॥

द्वितीया ।

<sup>b</sup> परहुदिए । किं एञ्जाइणी मन्तेसि ।

प्रथमा ।

<sup>c</sup> महुञ्जरिए । चूदकलिञ्चं देकिखञ्च उम्मत्तिञ्चा परहुदिए  
होदि ।

<sup>a</sup> आतामहरितपाण्डुर वसन्तमासस्य जीवसर्वस्य ।

दृष्टोऽसि चूतकोरकं चतुमङ्गलं त्वं प्रसादयामि ॥१३४॥

<sup>b</sup> परभृतिके । किमेकाकिनी मन्तयसे ।

<sup>c</sup> मधुकरिके । चूतकलिकां दृष्टोन्मत्ता

परभृतिका भवति ।

<sup>1</sup> 'O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.' *Ā-tāmra-harita-pāṇḍura*, this kind of Dvandva Bahuvrīhi compound, expressing varieties of colour, is noticed by Pāṇ. ii. 1, 69 (cf. *krishṇa-śukla*, *lohita-śavala*, &c.) *Ā* prefixed, implies diminution, and is equivalent to *īshat*. So *ā-pāṇḍu*, 'yellowish,' or 'slightly yellow,' Vikram., Act II. *Jīva-sarvasva*, lit. 'whose whole substance is constituted of life,' see p. 33, n. 1 in the middle. Some MSS. have *jīva-sarvasvam*, agreeing with *tvām*. *Mangalam*, 'anything auspicious,' 'any symbol or sign of happiness,' in this latter sense it seems to be used here. The goddess Durgā is called in the same way *sarva-mangalā*, 'presiding over the happiness of the whole world.' *Ṛitu* is evidently here the season *par excellence*, the season of all others. *Prasādayāmi*, lit. 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

<sup>2</sup> *Para-bhṛitikā*, 'the female of the Indian cuckoo,' see p. 162, n. 2.

Verse 134. *ĀRYĀ* or *GĀTHĀ*. See verse 2.

-- | उ उ उ उ | उ उ उ || उ उ उ | -- | उ उ उ | -- | उ  
-- | उ उ उ | उ उ उ || उ उ उ | उ उ उ | उ | उ उ उ | --

In the last Pāda the syllables *mam* and *e* are considered short by a license peculiar to Prākṛit prosody.



द्वितीया ॥ सहर्षं त्वरयोपगम्य ॥

<sup>a</sup> कहां उबट्टिदो महुमासो ।

प्रथमा ।

<sup>b</sup> महुअरिए । तव दाणिं कालो एसो मदविब्भमगीदाणं ।

द्वितीया ।

<sup>c</sup> सहि । अवलम्ब मं । जाव अग्गपादट्टिआ भविअ चूदकलिअं गेहिहअ कामदेवच्चणं करेमि ।

प्रथमा ।

<sup>d</sup> जइ ममविकखु अइं अच्चणफलस्स ।

द्वितीया ।

<sup>e</sup> अकहिदेवि एदं सम्पज्जइ । जदो एकं एव णो जीविदं ।  
दुधाठिदं सरीरं । ॥ सखोमवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥ <sup>f</sup> अए ।  
अप्पडिवुद्धोवि चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि ।

॥ कपोतहस्तकं कृत्वा ॥

<sup>a</sup> कथमुपस्थितो मधुमासः ।

<sup>b</sup> मधुकरिके । तवेदानों काल एप मदविभ्र-

मगीतानाम् । <sup>c</sup> सखि । अवलम्बस्व माम् । यावदग्रपादस्थिता भूत्वा चूतकलिकां  
गृहीत्वा कामदेवार्चनं करोमि । <sup>d</sup> यदि ममापि खल्वर्धमर्चनफलस्य । <sup>e</sup> अक-  
थितेऽपि एतत्सम्पद्यते । यत एकमेव नौ जीवितम् । द्विधास्थितं शरीरम् । <sup>f</sup> अये ।  
अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनभङ्गसुरभिर्भवति ।

<sup>1</sup> *Bandhana*, i. e. *prasaṅga-bandhana*, 'the foot-stalk of the flower,' see p. 103, l. 3, n. 1.

<sup>2</sup> 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon,' but K. informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. S. and C. quote the following verse, which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear : *Sarva-pārśva-samāśleshāt kapotaḥ sarva-śīrśhakah [sarpa-śīrśhakah, S.] bhūtau vijñāpane śarva vinaye ēa prayavyjate.*

"तुंसि मए चूदङ्कुर दिस्सो कामस्स गहिदधणुअस्स ।  
पहिअजणजुवइलक्खो पच्चअहिओ सरो होहि ॥१३५॥

॥ इति चूताङ्कुरं क्षिपति ॥

कचुकी ॥ प्रविश्य पटाक्षेपेण कुपितः ॥

मा तावदनात्मज्ञे । देवेन प्रतिषिद्धे वसन्तोत्सवे त्वमाम्र-  
कलिकाभङ्गं किमारभसे ।

उभे ॥ भीते ॥

<sup>b</sup> पसीददु अज्जो । अग्गहीदत्थाओ वअं ।

कचुकी ।

न किल श्रुतं युवाभ्याम् । यद्वासन्तिकैस्तरुभिरपि देवस्य  
शासनं प्रमाणीकृतं तदाश्रयिभिः पत्तिभिश्च । तथा हि

<sup>a</sup> त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनोः ।

पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव ॥१३५॥

<sup>b</sup> प्रसीदन्वार्यैः । अगृहीतार्थे आवाम् ।

<sup>1</sup> 'O mango-sprout, thou art offered by me to Kāma-deva (now in the act of) taking-up-his-bow. Become the most excellent arrow of the five, having-for-thy-mark maidens whose lovers are journeying (to some distant land).' As to Kāma and the epithet *pañcābhyadhika* (= *śreshṭha*, K. ; = *shashṭha*, S.), see p. 99, n. 1. *Pathika-jana-yuvati*, cf. Megha-d. ver. 8, *pathika-vanitāḥ*. With reference to the offering of flowers to Kāma-deva, cf. Ratn. pp. 14, 17.

<sup>2</sup> 'With a hurried toss of the curtain,' see p. 144, n. 1.

<sup>3</sup> 'Do not so, thou thoughtless woman!' *An-ātmajña* (= *ātma-paricāya-rahita*), lit. 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the Kañcukin or Chamberlain, see p. 186, n. 1.

<sup>4</sup> 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].'  
*Pramāṇa* is 'a rule or standard of action,' and *pramāṇī-kṛi*, 'to receive as a rule,' 'to admit as authority' (cf. p. 188, l. 5).

Verse 135. ĀRYĀ or GĀTHĀ. See verse 2.

— ॐ ॐ | — — | — ॐ ॐ || — — | — — | ॐ ॐ ॐ ॐ | ॐ ॐ — | ॐ  
ॐ ॐ ॐ ॐ | ॐ ॐ ॐ ॐ | — — || — — | ॐ ॐ — | ॐ | — — | ॐ

चूतानां चिरनिर्गतापि कलिका वध्नाति न स्वं रजः  
 सन्नद्धं यदपि स्थितं कुरुवकं तत्कीरकावस्थया ।  
 कण्ठेषु खलितं गतेऽपि शिशिरे पुंस्कोकिलानां स्तं  
 शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥१३६॥

उभे ।

<sup>a</sup> एत्थि सन्देहो । महाप्रभावो राजसी ।

प्रथमा ।

<sup>b</sup> अज्ज । कदि दिअहाइं अम्हाणं मित्रावसुणा रट्टिएण  
 भट्टिणो पाअमूलं पेसिदाणं । इत्थं च एो पमदवणस्स

<sup>a</sup> नास्ति सन्देहः । महाप्रभावो राजर्षिः । <sup>b</sup> आर्य । कति दिवसान्वावयोर्नित्रा-  
 वसुना राट्टियेण भर्तुः पादमूलं प्रेषितयोः । इत्थं च नौ प्रमदवनस्य

<sup>1</sup> 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The Kuruvaka flower, though all ready to blossom, remains in its budding state. The note falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Badhnāti*, see p. 29, n. 1 in the middle; and compare *īśhad-baddha-rajah-kaṇḍyagra-kaṇḍā cūte navā maijorī*, Vikram., Act II. *Sannaddham* = *pushpitum udyatam*, S.; = *vikāśonmukham*, K. (cf. p. 27, l. 6, n. 2). *Sthitam*, cf. p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of *Barleria*. *Tat-korakāvasthuyā* = *kalikā-daśayā*, S.; i. e. *na vikāśitam*, C. *Skhulitam* = *gadguditam*, K. *Sīsira*, properly 'the dewy season,' or 'season of hoar-frost.' The Hindūs divide the year into six seasons of two months each, viz. 1. Spring, *Vasanta*, beginning about the middle of March, or according to some, February; 2. Summer, *Grīshma*; 3. Rains, *Varshā*; 4. Autumn, *Sarad*; 5. Winter, *Hemanta*; 6. Dews, *Sīsira*. *Puṇs-kokilānām rutam*, cf. *parabhṛita-virutam*, p. 162, l. 4, with note. *Samharati*, cf. p. 14, l. 3. It is clear that *saṃ-hri* and *prati-saṃ-hri* may have the sense of 'replace,' in reference to a quiver, as in *Mahā-bh.* iii. 772, we have *saṃharasva punar vāṇam*. See also Raghu-v. iii. 64. *Smara*, see p. 209, n. 1.

<sup>2</sup> '(But) few days (have elapsed) to us sent to the feet of his Majesty

Verse 136. ŚĀRDŪLA-VIKRĪṢITA (a variety of ATIDHṚITI). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89, 97, 98, 111.

"पालणकम् समप्पिदं । ता आअन्तुअदाए अस्सुदपुव्वो  
अम्हेहिं एसो वुत्तन्तो ।

कच्चुकी ।

भवतु । न पुनरेवं प्रवर्तितव्यम् ।

उभे ।

<sup>b</sup> अज्ज । कोदूहलं णो । जइ इमिणा जणेण सोदव्वं । कहेदु  
भअं । किण्णिमित्तं भट्टिणा वसन्तूसवो पडिसिद्धो ।

सानुमती ।

<sup>c</sup> उस्सवप्पिआं खु मणुस्सा । गरुणा कारणेण होदव्वं ।

कच्चुकी ।

बहुलीभूतमेतत्किं न कथ्यते । किमत्रभवत्योः कर्णपथं  
नायातं शकुन्तलाप्रत्यादेशकौलीनम् ।

<sup>a</sup> पालनकर्म समर्पितम् । तदागनुकतयाश्रुतपूर्वं आवाभ्यामेष वृत्तान्तः । <sup>b</sup> आर्यै ।  
कोदूहलं नौ । यद्यनेन जनेन श्रोतव्यम् । कथयतु भवान् । किन्निमित्तं भर्त्रा वसन्तोत्सवः  
प्रतिषिद्धः । <sup>c</sup> उत्सवप्रियाः खलु मनुष्याः । गुरुणा कारणेन भवितव्यम् ।

by Mitrā-vasu, the king's brother-in-law.' *Kati*, like *kīyat*, may be either interrogative or indefinite. So *kati padāni gātvā*, Ratn. p. 14, l. 6. After *divasāni*, K. supplies *gatāni*, 'have passed.' This construction of the genitive after *gata*, expressing the lapse of time, is not uncommon. Cf. *ashṭa-pañcāsatam rātryaḥ śayānasya adya me gatāḥ*, Mahā-bh. xiii. 7732; *adya daśamo māsaś tātasya uparatasya*, Mudrā-r. p. 80, l. 11. *Māso jātasya*, Pāṇ. ii. 2, 5. *Pāda-mūlam*, lit. 'the root of the feet,' 'the heel.' The phrase *pāda-mūlam preshitāḥ*, expressive of the most humble servitude, occurs elsewhere; see Mudrā-r. p. 16, l. 8; and p. 64, l. 16. *Rāshṭriyeṇa*, see p. 217, n. 2; the king's brother-in-law probably acted as a kind of viceroy.

<sup>1</sup> *Āgantakatayā*, 'since we are but just arrived,' or 'by reason of our being strangers;' see note on *baddha-pallavatayā*, p. 29, l. 1.

<sup>2</sup> 'By us;' see note to *ayaṃ janaḥ*, p. 144, l. 2, and cf. p. 109, l. 8.

<sup>3</sup> *Utsava-priyāḥ*, 'fond of festivals,' see p. 161, n. 3 at the end.

<sup>4</sup> *Bahulī-bhūtam* = *sakala-viditam*, 'generally known,' 'notorious,' S.

<sup>5</sup> 'Has not the scandal about the repudiation of Śakuntalā reached your ladyships' ears?' *Karṇa-patha*, lit. 'the path or range of the ears,' cf.

उभे ।

‘सुदं रद्विणो मुहादो जाव अङ्गुलीअअदंसणं ।

कनुको ।

तेन ह्यल्पं कथयितव्यम् । यदैव खलु स्वाङ्गुलीयकदर्श-  
नादनुस्मृतं देवेन सत्यमूढपूर्वा मया तत्रभवती रहसि  
शकुन्तला मोहात्मन्यादिष्टेति । तदा प्रभृत्येव पश्चात्तापमु-  
पगतो देवः । तथा हि

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते

शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव दृषाः ।

दाक्षिण्येन ददाति वाचमुचितामनःपुरेभ्यो यदा

गोत्रेषु स्वलितस्तदा भवति च व्रीडाविलक्षश्चिरम् ॥१३७॥

१ द्रुतं राष्ट्रियस्य मुखाद्यावदङ्गुलीयकदञ्जनम् ।

*darśana-paṭha*, p. 110, l. 2; and *lokaṇa-paṭhaṇa yūṅṭyū*, Ratn. l. 2. *Kaṭṭina*=*loka-rūḍa*, ‘report,’ K.;= *paṭirūḍa* or *aparūḍa*, ‘evil report,’ C. It is derived from *kula*, ‘a family,’ and may signify ‘report relating to family or private matters,’ ‘family scandal.’ It is so used in *Vikrama*, Act II, *et al kaṭṭinaṇa vijjimbhate*.

1 This supposes a Sanskrit stem *rāshtri* or *rāshtrīa* instead of the more usual *rāshṭrīya*.

2 ‘He abhors (everything) pleasurable. He is not, as formerly, respectfully-waited-on every day by (his) courtiers [counsellors, ministers]. He spends his nights, without even closing his eyes, in tossing [rolling] about on the edge of his couch. When, out of politeness, he addresses the usual-civil speeches to the women of the palace, then he blunders in (their) names and becomes for a long while disconcerted [abashed] with shame.’ *Ramyaṇa*, i. e. *śrōṭaṇḍana-ranītāḥ*, ‘garlands, sandal, women, &c.,’ K.; in fact, ‘the pleasures of sense.’ *Prokritibhō*=*saṅgavāḥ*, C.;= *śiṅṭvāḥ*, S. *Uḥṭāṇa*=*urhāṇa*=*talāḥla-yogyāṇa*, K.; see p. 145, l. 5. *Antahporebhya*, see p. 123. n. 1. *Goleṭṭu*=*nāmasu*. S. and C.;= *nāmadheyyeshu*, K. *Skhalitāḥ*=*viparyastāḥ*, K., i. e. ‘by mistake he utters the name of Sakuntalā. K. and S. To indicate a lover’s absence of mind or rather

सानुमती ।

a पिञ्जं मे ।

कञ्चुकी ।

अस्मात्प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः ।

उभे ।

b जुज्जइ ।

नेपथ्ये ।

c एदु एदु भवं ।

कञ्चुकी ॥ कर्णे दत्त्वा ॥

अये । इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयताम् ।

उभे ।

d तह । ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पञ्चात्तापसदृशवेशो राजा चिद्रूपकः प्रतीहारी च ॥

कञ्चुकी ॥ राजानमवलोक्य ॥

अहो सर्वास्ववस्यासु रमणीयत्वमाकृतिविशेषाणाम् ।  
एवमुत्सुकोऽपि प्रियदर्शनो देवः । तथा हि

a प्रियं मे ।

b युज्यते ।

c एदु एदु भवान् ।

d तथा ।

the one engrossing object of his thoughts, Hindū poets are fond of making him fall into the trap of calling others by the name of his mistress (cf. Kumāra-s. iv. 8; also Raghu-v. xix. 24, *nāma vallabha-janasya, te mayā prāpya bhāgyam api tasya kāṅkshyate iti taṃ gotra-viskhalitam ūcūr anganāḥ*, 'the women thus addressed him, making mistakes in their names [calling them by the name of his beloved], since I have received the name of thy beloved I desire also her lot;'; also Praveśaka to Act II. of Vikram., *yan-nimittam bhartā utkaṇṭhitas tasyāḥ strīyā nāmnā bhartrā devī ālapitā*; and another passage in the Viśhkambha at the opening of the next Act, *tayā puruṣhottama iti vaktavye purūravasīti nīrgatā vānī*).

<sup>1</sup> 'In consequence of this mental derangement of his Majesty.' *Vaima-*  
*nasya*, abstract noun from *vi-manas*, 'disordered or changed in mind,'  
'absent in mind' (Gram. p. 67, LXXVII). *Prabhavato* (= *rājñah*, Chézy;  
= *prabhoḥ*, K.), gen. of *prabhavat*, 'ruling,' 'one who rules;'; it seems to  
be used like *prabhu* and *prabhavishṇu* in addressing or speaking of kings  
(cf. *nāsti prabhavato 'parādīḥ*, Vikram., Act II. at the end).

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं

विभ्रत्काञ्चनमेकमेव वलयं श्वासापरक्ताधरः ।

चिन्ताजागरणप्रताम्रनयनस्तेजोगुणादात्मनः

संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालं ह्यते ॥ १३८ ॥

सानुमती ॥ राजानं दृष्ट्वा ॥

<sup>a</sup> ठाणेकेषु पञ्चादेसविमाणिदावि इमस्स किदे सउन्दला  
किलम्मदि ।

राजा ॥ ध्यानमन्दं परिक्रम्य ॥

प्रथमं सारङ्गाख्या प्रियया प्रतिबोध्यमानमपि सुप्तम् ।

अनुशयदुःखायेदं हतहृदयं सम्प्रति विवृडम् ॥ १३९ ॥

<sup>a</sup> स्याने खलु प्रत्यादेशविमानिताप्यस्य कृते शकुन्तला ज्ञाम्यति ।

<sup>1</sup> 'Scorning distinguished [superior] forms of decoration; wearing but a single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Sakuntalā); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyādiṣṭa-viśeṣa-maṇḍana-vidhiḥ* = *nirākṛita-viśiṣṭālankāra-vidhānaḥ*, S. (cf. Megha-d. ver. 92, and *prasādhana-vidheḥ prasādhana-viśeṣaḥ*, Vikram., Act II). *Prakoṣṭha* (see p. 53, n. 1) = *kūrpara-maṇi-bandhana-madhyabhāga*, K. (cf. p. 114, n. 2). *Bibhrat* = *dadhat*; in the pres. part. Par. of verbs of cl. 3, the nom. is identical with the stem (Gram. 141. a). *Apa-rakta* = *nī-rakta*, *rakta-hīna*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips (cf. Megha-d. verses 83, 89). *Cintā-jāgarana*, i. e. *Sakuntalā-vishayinyā cintayā*, S. *Guṇāt* = *utkarshāt*, K. *Saṅskāra* = *śūṇa*, K.; = *prastara-viśeṣa*; (*saṅskāra* has the sense 'polishing'; cf. Hitop. 1. 15); *śūṇollikhitāḥ* = *śūṇodghṛṣṭāḥ*, K. *Nālakshyate* (i. e. *na āl*<sup>c</sup>), see p. 70, n. 3 at the end.

<sup>2</sup> 'Previously this paralysed [blighted] heart slumbered even whilst-it-was-being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-

Verse 138. ŚĀRḌĪLA-VIKRĪPITA (a variety of ATIDHRITI). See verses 14, &c., 137.

Verse 139. ĀRYĀ or GĀTHĀ. See verse 2.

ॐ — | — — | — — || ॐ — | ॐ — | ॐ — | ॐ — | —  
ॐ ॐ ॐ ॐ | — — | — — || ॐ ॐ ॐ ॐ | — — | ॐ | ॐ — | —

सानुमती ।

<sup>a</sup> रां ईदिसाणि तवस्सिणीए भाअहेआणि ।

विदूषकः ॥ अपवार्ये ॥

<sup>b</sup> लङ्घिदो एसो भूओबि सउन्दलावाहिणा । ए आणे ।  
कहं चिकिच्छिदवो भविस्सदिति ।

कञ्चुकी ॥ उपगम्य ॥

जयतु जयतु देवः । महाराज । प्रत्यवेक्षिताः प्रमदवन-  
भूसयः । यथाकाममध्यास्तां विनोदस्थानानि महाराजः ।

राजा ।

वेचवति । मच्चचनादमात्यमार्यपिशुनं ब्रूहि । चिरप्रबोधान्न  
सम्भावितमस्माभिरद्य धर्मासनमध्यासितुम् । यत्प्रत्यवेक्षितं  
पौरकार्यमार्येण । तत्पचमारोप्य दीयतामिति ।

प्रतीहारी ।

<sup>c</sup> जं देवो आणवेदि । ॥ इति निष्क्रान्ता ॥

राजा ।

वातायन । त्वमपि स्वं नियोगमशून्यं कुरु ।

कञ्चुकी ।

यदाज्ञापयति देवः । ॥ इति निष्क्रान्तः ॥

<sup>a</sup> नन्वीदृशानि तपस्विन्या भागधेयानि । <sup>b</sup> लङ्घित एव भूयोऽपि शकुन्तला-  
प्याधिना । न जाने । कथं चिकित्सितव्यो भविष्यतीति । <sup>c</sup> यदेव आज्ञापयति ।

awake to the anguish of remorse.' *Anusaya-dukkhāya* = *paścāttāpa-khe-*  
*dāya*. *Samprati*, i. e. *tad-virahe*, S. *Vibuddham* = *jāgritam*, S.

<sup>1</sup> 'He is again attacked [seized, afflicted] by a Sakuntalā-fever,' i. e. he  
is again love-sick for Sakuntalā. *Langhita*, see p. 97, n. 1.

<sup>2</sup> 'Having committed that to writing [to a letter], let it be sent to me ;'  
or, 'having written that in a letter, let it be given (to some messenger).'  
*Dīyatām* = *prahīyatām*, S.

<sup>3</sup> *Sva-niyogam antahpurāveکشā-rūpam*, 'thy stated business consisting  
of superintendence of the female apartments,' S. *Vātāyana*, this is the  
name of the Kañcukin, see p. 186, n. 1.



विदुषः ।

<sup>१</sup> किं भवता रिम्मच्छिञ्चं । सम्पदं सिसिरातवच्छेञ्च-  
रमणीय इमस्मिं पमदवणुदेसे अत्तारं रमइस्ससि ।

रत्ना ।

वयस्य । रन्ध्रोपनिपातिनोऽनर्थो इति यदुच्यते । तद्व्य-  
भिचारि वचः । कुतः ।

मुनिमुताप्रणयस्मृतिरोधिना

सम च मुक्तामिदं तमसा मनः ।

मनसिजेन सखे प्रहरिष्यता

धनुषि चतुशरश्च निवेगितः ॥ १४० ॥

<sup>२</sup> कृतं भवता निर्दिष्टवन् । नान्यत्रं रिगिरातवच्छेदरमणीयेऽस्मिन्नपमदवणुदेसे  
चात्मानं रमयिष्यति ।

<sup>१</sup> *Māmakāśham*, see p. 76, l. 2, l. 1. *Makshikāyā apy abhāvāt nirja-  
nam*, S.

<sup>२</sup> 'Misfortunes rush in through the (first) hole (they can find),' i. e. mis-  
fortunes are continually on the watch for an opening or vulnerable point  
by which to assail us; they seize the first opportunity that offers for  
attacking us; they quickly succeed each other before we have time to  
stand on our guard. This must have been a common proverb, something  
like our 'Misfortunes never come alone.' The king observes that 'this  
which is a saying commonly current among men is quite consistent and  
true [*a-vyabhāṭari*] in his own case,' and he then proceeds to explain why  
[*śūdras*, see p. 55, n. 2] in the subsequent verse. *Randhra*=*śūdra*, K.  
*Upaṇipātino*=*samāpatanti*, K. *Anarthah*=*āpadah*, K. *Yad utyate*,  
i. e. *bhava*, K.; *avyabhāṭari*=*aviparyāsi* (i. e. *nānyathā bhavati*), K.;  
=*avasyam-bhāvi* or *yathārtham*, S. Dr. Boistlingk translates, 'The un-  
fortunate fall into a hole [grave],' which seems supportable by a reading  
*randhropariṇipātino 'narthā*, noticed by K., although not adopted by him.  
 Cf. Bhartṛh. ii. 26, *prāyḥ gāṭhātī yatra bhāgya-rahitas tatraiva yānti  
āpadah*.

<sup>३</sup> 'No sooner is this my soul freed from the darkness that obstructed  
the remembrance of my love for the sage's daughter, than a mango-  
blossom-shaft, O my friend, is fixed on (his) bow by the heart-born (god)

Vers 140. *DETA-VILVETIA* (a variety of *JACAR*). See verses 45, 72, 128.

विदूषकः ।

<sup>a</sup> चिट्ठ दाव । जाव इमिणा दण्डकट्टेण कन्दप्पवाणं  
णासइस्सामि । ॥ इति दण्डकाष्टमुद्यम्य चूताङ्कुरं पातयितुमिच्छति ॥

राजा ॥ सस्मितम् ॥

भवतु । दृष्टं ब्रह्मवर्चसम् । सखे । क्रोपविष्टः प्रियायाः  
किञ्चिदनुकारिणीषु लतासु दृष्टिं विलोभयामि ।

विदूषकः ।

<sup>b</sup> रां आसस्सपरिञ्चारिञ्चा चदुरिञ्चा भवदा सन्दिट्ठा ।  
माहवीमण्डवे इमं वेलं अदिवाहिस्सं । तहिं मे  
चित्तफलअगदं सहत्थलिहिदं तत्तहीदीए सउन्दलाए  
पडिकिदिं आणेहित्ति ।

<sup>a</sup> तिष्ठ तावत् । यावदनेन दण्डकाष्टेन कन्दर्पवाणं नाशयिष्यामि । <sup>b</sup> नन्वा-  
सन्नपरिचारिका चतुरिका भवता सन्दिष्टा । माधवीमण्डप इमां वेलामतिवाहयिष्यामि ।  
तस्मिन्ने चित्रफलकगतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति ।

now-about-to-shoot-at-me.' The occurrence of *éa* in each clause denotes immediate connexion or succession, expressed in English by 'no sooner—than,' 'so soon as,' 'scarcely—when,' &c. (cf. verse 131 and Kumāra-s. iii. 58). *Manasi-ja*, 'born in the mind or heart,' a name of Kāma-deva (see p. 100, n. 1). *Praharishyat*, 'about to strike,' participle of the 2nd future. *Ūta-śara*, see p. 99, n. 1 in the middle. The verse which follows this in the Beng. and Mackenzie MSS. is probably spurious.

<sup>1</sup> I have adopted *vāṇam* from the oldest Beng. MSS. S. and C. have *vāṇān*. The Deva-n. *vvāhim* (= *vyādhim*). K. reads *vvāham* (= *vyādhām*), 'a hunter,' 'shooter.' May not *vyādhi*, like *vyādha*, signify 'hunting,' 'shooting,' 'sport?' in which case the Deva-n. reading might be retained.

<sup>2</sup> 'The mighty power of a Brāhman is seen (by me).' This is said ironically in reference to the Vidūshaka's ridiculous attempt to destroy the arrows of Kāma-deva.

<sup>3</sup> Lit. 'a near attendant,' i. e. an attendant about one's person.

<sup>4</sup> *Ati-vah*, in causal, has the sense 'to pass time.' Cf. Raghu-v. xix. 47, ix. 70.

<sup>5</sup> *Ūtra-phalaka*, 'a picture-tablet,' 'a tablet for painting.' The same expression occurs in Ratn. p. 21, l. 8, and p. 22, l. 1, and Vikram., Act II. As to *gatām*, here meaning 'committed to,' see p. 206, n. 4.

राजा ।

देतृशं हृदयविनोदस्यानम् । तत्रमेव मार्गमादेशय ।

विदूषकः ।

<sup>a</sup> उदो उदो भवं । ॥ उभौ परिक्रानतः । मानुसतनुगच्छति ॥

विदूषकः ।

<sup>b</sup> एतो मणिगिलापट्टञ्जसर्णाहो माहवीमण्डवो उपहार-  
रमणिज्जदाए णिस्संसञ्जं साञ्जदेण विञ्ज णो पडिच्छदि ।  
ता पविसिञ्ज णिसीदतु भवं ।

॥ उभौ प्रवेशं कृतोपविष्टौ ॥

मानुसतां ।

‘लदासंस्सिदा देक्खिस्सं दाव सहीए पडिक्किदिं । तदो से  
भत्तुणो बहुमुहं अणुराञ्जं णिवेदस्सं । ॥ इति तया कृता स्थिता ॥

राजा ।

सखे । सर्वमिदानीं स्मरामि शकुन्तलायाः प्रथमवृत्तान्तम् ।  
कथितवानस्मि भवते । स भवान्प्रत्यादेशवेलायां सत्समी-  
पमुपगतो नासीत् । पूर्वमपि न त्वया कदाचित्सङ्कीर्तितं  
तत्रभवत्या नाम । कच्चिदहमिव विस्मृतवानसि त्वम् ।

<sup>a</sup> इत इतो भवान् । <sup>b</sup> स्य मणिगिलापट्टकमनायो माधवीमण्डय उपहाररमणीय-  
तया निस्संजयं स्वागतेनेव नौ प्रहोच्छति । तत्प्रविज्य नियौदतु भवान् । <sup>c</sup> लदासंश्चिता  
नृत्यानि तावत्प्रस्थाः प्रहोच्छति । ततोऽभ्या भर्तुर्वेदुमुसमनुरागं निवेदयिष्यामि ।

<sup>1</sup> *Mani-gilāpattaka-saṇṭha*, ‘furnished with a marble seat,’ see p. 26, l. 3.

<sup>2</sup> ‘With the agreeableness of its flowery offerings,’ ‘with its charming flowery gifts.’ *Upahāra*, or according to the commentators *upahāra* = *kuṣṇādi-vistāra*, S. Flowers were used as complimentary presents or offerings, especially to the god of love.

<sup>3</sup> *Bahu-mukha* (lit. ‘having many faces’), ‘manifold,’ ‘excessive.’ *Bahu-madam* (= *bahu-madam*) is another reading.

<sup>4</sup> So read all the MSS. except my own, which omits *sa*. *Sa* may be used to emphasize other pronouns, and *sa bhāṣā* therefore = *ille tu*, i. e. ‘your honour, that same person to whom alone I mentioned the circumstances.’

चिटूषकः ।

<sup>a</sup> ए विसुमरामि । किन्दु सवं कहिअ अवसारो उए तुए  
परिहासविअप्पओ एसो ए भूदत्थोत्ति आचक्खिदं ।  
मएवि मिप्पिण्डबुद्धिणा तह एव गहीदं । अहवा भवि-  
दव्वदा बलवदी ।

सानुमंती ।

<sup>b</sup> एवं रोदं ।

राजा ॥ ध्यात्वा ॥

सखे । त्रायस्व माम् ।

चिटूषकः ।

<sup>c</sup> भो । किं एदं । अणुबवसंक्खु ईदिसं तुइ । कदाचि सप्पुरिसा  
सोअपत्तप्पाणो ए होन्ति । एं पवादेवि णिक्कम्पा गिरीओ ।

राजा ।

वयस्य । निराकरणविक्कवायाः प्रियायाः समवेस्थाम-  
नुस्मृत्य बलवदशरणोऽस्मि । सा हि

<sup>a</sup> न विस्रमामि । किन्तु सर्वं कथयित्वावसाने पुनस्त्वया परिहासविजल्प एव न  
भूतार्थे इत्याचक्षितम् । मयापि मृत्पिण्डबुद्धिना तथैव गृहीतम् । अथवा भवितव्यता  
बलवती । <sup>b</sup> एवं न्वेतत् । <sup>c</sup> भोः । किमेतत् । अनुपपन्नं खल्वीदृशं त्वयि ।  
कदाचित्सत्पुरुषा शोकपात्रात्मानो न भवन्ति । ननु प्रवातेऽपि निष्कम्पा गिरयः ।

<sup>1</sup> *Parihāsa-vijalpa*, see p. 94, l. 5. As to *bhūtārtha*, see p. 5, n. 2.

<sup>2</sup> 'Whose brains [intellect] are like a lump of clay,' 'whose understanding is dense as a clod of earth.' (Cf. the expressions 'clod-pated,' 'clod-poll,' 'blockhead,' &c.) Some MSS. have *manda-buddhinā*. As to *bhavitaraya-tā balavatī*, see p. 206, n. 2.

<sup>3</sup> 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' *Pātra*, 'a receptacle,' see p. 203, n. 1 at the end. I have followed Kāṭavema's reading. That of the other Deva-n. MSS., *soa-vattarvā*, is hardly intelligible.

<sup>4</sup> *Sam-avasthā*, with the sense of *avasthā*, 'state,' 'condition,' occurs not unfrequently in the plays. Cf. *Mālavikā* p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 6 of this play, where it has the sense of *samāvasthā*.

इतः प्रत्यादिगास्वजनमनुगन्तुं व्यवसिता

मुहुस्तिथेत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।

पुनर्दृष्टिं वाप्यप्रकरकलुषामर्षितवती

मयि कूरे यत्तत्सविषमिव शल्यं दहति माम् ॥१४१॥

मानुनती ।

<sup>a</sup> अम्हहे। ईदिसी सकलपरदा। इमस्स सन्दावेण अहं रमामि।

विदूषकः ।

<sup>b</sup> भो । अतिय मे तक्को । केणवि तत्तहोदी आआसचारिणा  
णीदत्ति ।

रुजा ।

कः पतिदेवतामन्यः परिमार्ष्टुमुत्सहेत<sup>१</sup> । मेनका किल

<sup>a</sup> अहो । ईदृशी स्वकार्यपरता । अल्य मन्दायेनाहं रमे । <sup>b</sup> भोः । अस्ति मे  
तक्कः । केनापि तत्रभवत्याक्रजचारिणा नोदति ।

<sup>1</sup> '(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look bedimmed with gushing tears; that (it is which) torments me like an envenomed shaft.' *Itah*, i.e. *mattoḥ*, 'by me,' S. *Vyavaritā*=*yat-rāṇaḥ* *brāhṇavati*, S. *Mukha tishṭha*. &c., see p. 213, l. 1. *Guru*=same, i.e. *alaṅghyaśatanyā*.

<sup>2</sup> 'Alas! such is the force of absorption in one's own object that I am actually pleased by his distress (instead of compassionating it).' *Paratā* means here 'the being addicted to.' Some Beng. MSS. have *a-kajja-parodā*. *Ska-bhāṇya*, i.e. 'relating to Śakuntalā,' S. Cf. p. 207, l. 7.

<sup>3</sup> 'Who else could presume [would have the power] to lay a finger on [touch, bear off] the idol of (her) husband?' *Kaḥ anya*, cf. p. 208, ll. 8, 9. *Pati-devatā*, 'the goddess of her husband' or as we should say, 'a wife idolized by her husband.' This is probably the sense of this expression, which is found in all the Deva-l. MSS. The Beng. have *pati-vratam*, 'a wife devoted to her husband.' *Pari-mārṣṭum* (so read all the Deva-l.) must come from *pari-rj*, 'to wipe off,' 'remove.' It may be used like

सख्यास्ते जन्मप्रतिष्ठेति श्रुतवानस्मि । तत्सहचारिणीभिः  
सखी ते हतेति मे हृदयमाशङ्कते ।

सानुमती ।

<sup>a</sup> सम्मोहीकषु विम्हअणिज्जो ए पडिबोहो ।

विदूषकः ।

<sup>b</sup> जइ एवं । अत्थिकषु समाअमो कालेण तत्तहोदीए ।

राजा ।

कथमिव ।

विदूषकः ।

<sup>c</sup> एणकषु मादापिदरा भत्तुविओअदुक्खिदं दुहिदरं देक्खिदं  
पारेन्ति ।

राजा ।

वयस्य ।

स्वप्नो नु माया नु मन्तिभ्रमो नु  
क्लिष्टं नु तावत्फलमेव पुण्यम् ।

<sup>a</sup> सम्मोहः खलु विस्मयनीयो न प्रतिबोधः । <sup>b</sup> यद्येवम् । अस्ति खलु समागमः  
कालेन तत्रभवत्या । <sup>c</sup> न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं द्रष्टुं पारयतः ।

*pari-mṛś*, 'to lay hold of;' cf. p. 203, n. 1. One MS. (I. O. 1060) has *parā-marṣtum* (from *parā-mṛś*), 'to seize,' 'lay violent hands on,' and this reading is adopted by the St. Petersburg dictionary and by Dr. Burkhard.

<sup>1</sup> *Janma-pratishṭhā* = *janma-sthānam*, 'place of birth;' = *mātā*, 'mother,' Chézy. *Janma-pratishṭhā* = *jananī*, S. Dushyanta speaks of Śakuntalā to the Vidūshaka as, 'thy friend.' So the Yaksha speaks of his wife to the Cloud, in Megha-d. 87, 93.

<sup>2</sup> 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from it].' S. explains *sammoha* by 'forgetfulness,' and *pratibodha* by 'recollection.'

<sup>3</sup> *Pārayataḥ*, 'are able,' from the causal of root *pri*, meaning properly 'to carry over,' 'conduct,' 'achieve,' &c.; cf. p. 146, l. 2. In Prākṛit and more modern Sanskrit (as also in Bengālī) it has, as here, the sense 'to be able.' It may come from a nominal verb from *pāra*, 'the other side.' (Cf. *πέρα*, *πέρας*, *περάω*, *περαίνω*.)

असन्नित्वस्य तदतीतमेव

मनोरथानामतटप्रपातः ॥ १४२ ॥

चिह्नपङ्कः ।

मा एवम् । एषं अङ्गुलीअञ्जं एव खिदंसणं । अवस्सम्भा-  
विणो अचिन्तणिज्जो समाअमो होदित्ति ।

राजा ॥ अङ्गुलीयकं विलोक्य ॥

अये । इदं तावदसुलभस्थानभ्रंशि शोचनीयम् ।

१ मेघम् । नन्यङ्गुलीयकमेव निदर्शनम् । सवज्यम्भाविनोऽचिन्तनीयः समागमो भवतीति ।

<sup>1</sup> 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return; (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Deva-n. MSS., and doubtless the true one. In the third and fourth Pādas I have adopted *eva* and *prapātaḥ* (in place of *ete* and *propātaḥ*) from the Mackenzie, the former supported by K. *Māyā*, i.e. *indra-jālaḥ-kriyā*, S. *Bhrama*, one so affected imagines that to be present which does not really exist (*asad api sūkṣhāt-karoti*, S. and C.) *Puṇyam*, i.e. *evokṛyam evakṛtam*, K. *Tācat-phalam eva*, i.e. *darśana-phalam eva*, K.; *darśana-mōtra-phalam*, C., 'fruitful so far only as the sight of Śakuntalā,' K. *Kṛtsitam* (cf. p. 201, l. 13); the best explanation of this idea will be found in p. 80, l. 7. with n. 2, and in n. 2 below. *Asanvṛittiyai*, cf. Raghu-v. viii. 48. *para-lokam asannvṛittaye gatai*, 'thou art gone to the other world never to return.' S. thus explains the second half of the verse, 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalā are precipitated.' As to *tata*, see p. 175. n. 1. Amara-k. (ii. 3, 4) gives *atata* as a synonym of *prapāta* and *bhṛigu*, each of these words signifying 'a precipice,' but there is no reason why *atata* should not be used as an epithet of *prapāta*, to denote a very precipitous declivity. The Beng. MSS. read *kṛptam nu tācat phalam eva puṇyāḥ, asanvṛittau tad* [*asanvṛittiyai tad*] *atata mōghe manorathānām atata-prapātam*.

<sup>2</sup> 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* often = Latin *namque*.

Verse 142. UPAJĀNI OR ĀKHYĀNĀRI (a variety of TRISEETEE). See verses 41, 107, 121, 125.

तव सुचरितमङ्गुलीय नूनं  
प्रतनु समेव विभाव्यते फलेन ।

अरुणनखमनोरमासु तस्या-

श्रुतमसि लब्धपदं यदङ्गुलीषु ॥ १४३ ॥

सानुमती ।

<sup>a</sup> जइ अखहत्थगदं भवे । सच्चं एव सोअणिज्जं भवे ।

विदूषकः ।

<sup>b</sup> भो । इअं णाम मुहा केण उद्देसेण तत्तहीदीए हत्थसंसग्गं पाविदा ।

सानुमती ।

<sup>c</sup> ममवि कोदूहलेण आआरिदो एसो ।

राजा ।

श्रूयताम् । तदा स्वनगराय प्रस्थितं मां प्रिया सवाष्पमाह ।  
कियच्चिरेणार्यपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः ।

<sup>d</sup> तदो तदो ।

<sup>a</sup> यद्यन्यहस्तगतं भवेत् । सत्यमेव शोचनीयं भवेत् । <sup>b</sup> भोः । इयं नाम मुद्रा केनोद्देशेन तत्रभवत्या हस्तसंसर्गं प्रापिता । <sup>c</sup> ममापि कौदूहलेनाकारित एषः । <sup>d</sup> ततस्ततः ।

<sup>1</sup> 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved] to be insignificant [slender] by the reward [result]; since after-gaining-a-station on the charming-rosy-nailed fingers of that-lady thou hast fallen (from it).' The doctrine of laying up a store of merit by good deeds performed in the present and former births is an essential part of the Hindū creed (see last verse, and cf. p. 185, n. 3). *Aruna-nakha*, see p. 125, n. 2 at the end. *Aruna* may imply 'ruddy as the dawn,' see p. 142, n. 3.

<sup>2</sup> 'By my curiosity also he (would be) incited (to tell the reason).' *Kautūhala* = *śravaṇotkanṭhā*, 'desire of hearing,' S. *Ākārīta* = *āhata*, *prerīta*, K. Cf. *taṃ vara-dānāya ākārayāmāsa*, Rāmāy. ii. 13, 2. S. reads *vādīta*, 'made to speak,' for *ākārīta*. The Beng. MSS. have *vyāpūrīta*.

<sup>3</sup> *Pratipatti*, cf. p. 172, l. 4, with note thereon.

Verse 143. PUSHPITĀGRĀ. See verses 32, 37.



राजा ।

पञ्चादिमां मुद्रां तदङ्गुलौ निवेशयता मया प्रत्यभिहिता ।

एकैकमत्र दिवसे दिवसे मदीयं

नामाक्षरं गणय गच्छसि यावदन्तम् ।

तावत्प्रिये मदवरोधगृहप्रवेशं

नेता जनस्तव समीपमुपैष्यतीति ॥ १४४ ॥

तच्च दारुणात्मना मया मोहान्नानुष्ठितम् ।

सानुमती ।

<sup>a</sup> रमणीओक्षु अवही विहिणा विसंवादितो ।

विदूषकः ।

<sup>b</sup> कहां धीवलकप्पिअस्स लोहिअमच्छस्स उदलभन्तले  
आसि ।

<sup>a</sup> रमणीयः खल्ववधिर्विधिना विसंवादितः । <sup>b</sup> कथं धीवरकल्पितस्य रोहित-  
मत्स्यस्योदराभ्यन्तरं आसीत् ।

<sup>1</sup> 'Count [spell] hereon [i. e. on this ring] one by one each day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.' *Nāmāksharam*, cf. p. 53, l. 6. *Gačchasi*, so reads the Taylor MS. as well as my own, supported by the Calcutta ed.; the others, *gačhati*. *Netā*, the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So *vaktā vākyam*, 'one who is about to speak a speech,' *Draupadī-h.* 32. Indeed the nom. masc. of this form of noun is identical with the 3rd pers. of the 1st future.

<sup>2</sup> 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Vi-sam-vad* is 'to fail in keeping a promise or agreement.' Cf. *phale visamvadati*, *Vikram.*, Act II.

<sup>3</sup> The *Vidūshaka* designedly uses the dialect of the fisherman; see p. 220, l. 4 sq.; p. 217, n. 2.

Verse 144. *VASANTA-TILAKĀ* (a variety of *ŚAKVARI*). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.

राजा ।

शचीतीर्थं वन्दमानायाः सख्यास्ते हस्ताद्भङ्गासीतसि  
परिभ्रष्टम् ।

विदूषकः ।

<sup>a</sup> जुज्जइ ।

सानुमती ।

<sup>b</sup> अदो एव तवस्सिणीए सउन्दलाए अधम्मभीरुणो  
इमस्स राएसिणो परिणए सन्देहो आसि । अहवा ।  
ईदिसो अणुराओ अहिस्साणं अबेक्खदि । कहं विअ एदं ।

राजा ।

उपालप्स्ये तावदिदमङ्गुलीयकम् ।

विदूषकः ॥ आत्मगतम् ॥

<sup>c</sup> गहीदो रेण पन्था उम्मत्तआणं ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं  
करं विहायासि निमग्नमम्भसि ।

अथवा । अचेतनं नाम गुणं न लक्षये-

न्मयैव कस्मादवधीरिता प्रिया ॥ १४५ ॥

<sup>a</sup> युज्यते । <sup>b</sup> अत एव तपस्विन्याः शकुन्तलाया अधर्मभीरोरस्य राजपतेः परिणये  
सन्देह आसीत् । अथवा । ईदृशोऽनुरागोऽभिज्ञानमपेक्षते । कथमिवैतत् । <sup>c</sup> गृही-  
तोऽनेन पन्था उन्मत्तानाम् ।

<sup>1</sup> Compare p. 205, ll. 12, 13, n. 2.

<sup>2</sup> 'How (couldst) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura*=*unnatānata*, 'undulating';=*ramya*, 'beautiful,' Cf. *Athavā*, see p. 30, n. 3.

Verse 145. VANŚA-STHAVILA (a variety of JAGATI). See verses 18, 22, 23, 67, 81, 114, 117, 119.

विदूषकः ॥ आत्मगतम् ॥

<sup>a</sup> 'कहं बुभुक्ष्वाह खादिद्वोम्हि ।

राजा ।

अकारणपरित्यक्ते । अनुशयतप्रहृदयस्तावदनुकम्प्यतामयं  
जनः पुनर्दर्शनेन ।

॥ प्रविश्य पटाक्षेपेण चित्रफलकहस्ता ॥

चतुरिका ।

<sup>b</sup> इत्थं चित्रगदा भट्टिणी । ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः ।

<sup>c</sup> साहु वञ्चस्स । मधुरावत्याणदंसणिज्जो भावाणुप्पवेसो ।  
खलदि विञ्च मे दिट्ठी णिणुणअप्पदेसेसु ।

मानुमती ।

<sup>d</sup> अम्मो एसा राएसिणो णिउणदा । जाणे । सही अग्गदो  
मे वट्ठदिस्सि ।

राजा ।

यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा ।

तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम् ॥ १४६ ॥

<sup>a</sup> कथं बुभुक्षया खादितव्योऽस्मि । <sup>b</sup> इत्थं चित्रगता भर्त्री । <sup>c</sup> साधु वचस्य ।  
मधुपवस्यानदर्शनीयो भावानुप्रवेशः । खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु । <sup>d</sup> अहो  
एसा राजर्षेर्निमुलता । जाने । नस्यग्रतो मे वर्तत इति ।

<sup>1</sup> 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark, see p. 59, n. 1 in the middle.

<sup>2</sup> 'The presence of the prevailing sentiment (love, *rati*) is delightful by its sweet abiding in every part. My sight stumbles as it were amidst the depressions and prominences;' i. e. the relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface. For *anu-praveśa*, cf. Raghu-v. iii. 22; and for *avasthāna*, Sāhit-d. p. 75, l. 2. It may mean 'by the sweet position of the figures,' but *bhāva* means here *rati*.

<sup>3</sup> Whatever is not well (executed) in the picture [whatever falls short

सानुमती ।

<sup>a</sup> सरिसं एव पच्छादावगरुणो सिणेहस्स अणवलेवस्सअ ।

विदूषकः ।

<sup>b</sup> भो । दाणिं तिस्सि तत्तहोदीओ दीसन्ति । सवाओअ दंसणीआओ । कदमा एत्थ तत्तहोदी सउन्दला ।

सानुमती ।

<sup>c</sup> अणभिखोक्खु ईदिसस्स रुबस्स मोहदिट्ठी अअं जणी ।

राजा ।

त्वं तावक्तमां तर्कयसि ।

विदूषकः ।

<sup>d</sup> तक्केमि । जा एसा सिढिलकेसवन्धणुव्वन्नकुसुमेण केसन्तेण उब्भिसस्सेअविन्दुणा वअणेण विसेसदो ओसरिआहिं बाहाहिं अवसेअसिणिइतरुणपल्लवस्स चूअपाअवस्स पासे इसिपरिस्सन्ता विअ आलिहिदा । एसा सउन्दला । इदराओ सहीओत्ति ।

<sup>a</sup> सदृशमेवं पश्चात्तापगुरोः स्नेहस्यानवलेपस्य च । <sup>b</sup> भोः । इदानीं तिस्रस्तत्र-  
भवत्यो दृश्यन्ते । सर्वैश्च दर्शनीयाः । कतमात्रं तत्रभवती शकुन्तला । <sup>c</sup> अनभिज्ञः  
खल्वीदृशस्य रूपस्य मोघदृष्टिरयं जनः । <sup>d</sup> तर्कयामि । यैषा शिथिलकेशवन्ध-  
नोद्धानकुसुमेन केशान्तेनोद्भिन्नस्वेदविन्दुना वदनेन विशेषतोऽपसृताभ्यां बाहुभ्यामवसे-  
कस्त्रिगुहतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईपत्परिध्रान्तेवालिखिता । एषा शकुन्तला ।  
इतरे सख्याविति ।

of perfect beauty], all that is wrongly (portrayed). Nevertheless her loveliness is in some measure possessed by the drawing;’ i. e. the artist has to some extent made a likeness, though very inferior to the original. *Rekhā* = *lekhaṇa*, ‘a sketch,’ ‘delineation,’ K. The Beng. have *lekhaṇā*.

<sup>1</sup> *Mogha-dṛishṭi*, cf. p. 76, l. 10, n. 3; Bhaṭṭi-k. v. 19.

<sup>2</sup> ‘I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is *Sakuntalā*, the other two (are her) female friends.’ *Udvānta*,

राजा ।

निपुणो भवान् । अस्य च मे भावचिह्नम् ।

स्विच्चाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।

अथु च कपोलपतितं दृश्यमिदं वर्णिकोच्छ्वासात् ॥१४९॥

चतुरिके । अर्थलिखितमेतद्विनोदस्थानम् । तस्माज्जच्छ ।

वर्तिकां तावदानय ।

चतुरिका ।

अज्जमाटव । अवलम्ब चित्तफलम् । जाव आञ्जयामि ।

राजा ।

अहमेवैतदवलम्बे । ॥ इति यदोऽङ्कं करोति ॥

॥ निष्क्रान्ता चरो ॥

अज्जमाटव । अवलम्ब चित्तफलम् । जावदानयामि ।

lit. 'vomited up,' here 'dropped off,' 'fallen down.' *Udbhanna-sveda-rindurā*, cf. p. 70, n. 3; hence in line 9 of that page, *sveda-leśair abhinnam* is a better reading than *leśa-leśair*. *Vīśahato 'pasritābhyām*, it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned at p. 32, l. 4. *Itare*, nom. dual feminine.

<sup>1</sup> 'Here is a sign of my passion; the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the coming out of the colour.' However offensive to our notions of good taste, it is certain that in Hindū erotic poetry, perspiration is considered to be one of the signs of passionate love. So in the *Vikram*, *an-guli-svedena me lupyante akṣharāṇi*; cf. also *Raghu-7. vii. 19*, *evānāṅgulik samvartite kumārī*, &c. *Varṇikā* (= *varṇa*) is the reading of K., supported by most of the Beng. MSS., which have *varṇakā*. The other Deva-n. have *vartikā*, which may, like *vartī*, mean 'collyrium,' 'pigment.' *Varṇikośśhrvāsāt* means 'from the brightness (i.e. coming out) of the pigment,' Prema-candra explains it by *raṅgasya viphalatvāt*. *Kapola-patita*, 'fallen from my cheek,' or perhaps 'fallen on the cheek' (of the portrait).

<sup>2</sup> Lit. 'pleasure-ground,' i.e. landscape; *lieu de la scène*, Chézy.

Verse 147. *ĀRṬĀ* or *GĪTĀ*. See verse 2.

— — | ॐ ॐ ॐ ॐ | — — | — — | — — | ॐ ॐ ॐ | — ॐ ॐ | —  
— ॐ ॐ | ॐ — ॐ | ॐ — — | — ॐ ॐ | — — | ॐ | — — | —

K k

राजा ।

अहं हि

साक्षात्प्रियासुपगतामपहाय पूर्वं

चित्रार्पितां सुहुरिमां बहुमन्यमानः ।

स्रोतोवहां पथि निकामजलामतीत्य

जातः सखे प्रणयवान्मृगतृणिकायाम् ॥ १४८ ॥

विदूषकः ॥ चालंगतम् ॥

‘ एसो अत्तभवं एदिं अदिक्कमिअ मिअतिरिहआए  
सङ्कन्तो । ॥ प्रकाशम् ॥ <sup>b</sup> भो । अवरं किं एत्थ लिहिद्वं ।

चातुन्तो ।

‘ जो जो पदेसो सहीए मे अहिखुवो । तं तं आलिहि-  
दुकामो भवे ।

राजा ।

श्रूयताम् ।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी

पादास्तामभितो निषखहरिणा गौरीगुरोः पावनाः ।

<sup>a</sup> दयोऽन्नवावर्तनतेऽन्य नृगतृणया वङ्कान्तः ।<sup>b</sup> भो । छपरं किं नवलिखितव्यम् । <sup>c</sup> यो यः प्रदेशः सख्या नेश्चिन्त्यः । तं ताललिखितुकानो भवत् ।

<sup>1</sup> ‘(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water;’ i.e. I am like one who prefers the shadow to the substance, the semblance to the reality. *Citrārpitām* = *citra-gatām*, see p. 238, n. 5. *Sroto-valā*, beautiful women are often compared by Hindu poets to rivers, which in Sanskrit are generally feminine. *Nikāma-jalām*, ‘yielding abundance of water, as much as can be desired;’ as to *nikāma* in this sense, see p. 108, n. 3 in the middle. *Mṛiga-trishṇikā*, lit. ‘thirst of deer,’ a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.’

Verses 148. *VARAṆA-SILARĀ* (a variety of *SANTAL*). See verses S. 27, 31, &c. 144.

शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः

शृङ्गे कृष्णमृगस्य वामनयनं काडूयमानां मृगीम् ॥१४९॥

विदूषकः ॥ आत्मगतम् ॥

<sup>a</sup> जह अहं देक्खामि । पूरिद्वं शेण चित्तफलञ्च  
लम्बकुच्चाणं तावसाणं कदम्बेहिं ।

राजा ।

वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनमभिप्रेतमव  
विस्मृतमस्माभिः ।

विदूषकः ।

<sup>b</sup> किं विञ्च ।

<sup>a</sup> यथाहं पश्यामि । पूरयितव्यमनेन चित्रफलकं लम्बकुच्चानां तावसानां कदम्बैः ।

<sup>b</sup> किमिव ।

<sup>1</sup> 'The river Mālinī ought to be drawn [made] with a pair of swans [flamingoes] resting on a sandbank ; (and) on both sides of it the sacred hills-contiguous to Himālaya [Gaurī's father], with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa*, a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo. It serves the god Brahmā as a vehicle, and hence the *hansa-nāda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks; the voice of a beautiful woman is even compared to it (Bhaṭṭi-k. v. 18). *Mālinī*, cf. p. 103, l. 6; p. 16, l. 7. *Pādāḥ*=*pratyanta-parvatāḥ*, S.;=*paryanta-parvatāḥ*, K. *Gaurī-guroḥ*=*Himālayasya*, S.; Himālaya, the god of the great snowy range, was the father of Gaurī, the wife of Śiva, whence she is called Pārvatī, Himavat-sutā, Hima-jā, &c. *Sākhā-lambita-vaḥkala*, cf. *viṭapa-vishakṭa-jalārḍra-vaḥkaleshu*, verse 32, and p. 18, n. 1 at the end.

<sup>2</sup> 'With multitudes of long-bearded monks.' *Lamba*, lit. 'hanging down'; *kūrca*=*śmaśru*, S. The Mackenzie reads *lamba-kuṭṭhāṇam paḍi-kamma kuṭṭhāṇa tābasāṇim niareṇa*.

<sup>3</sup> The meaning may be, 'there is another of Śakuntalā's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

Verse 149. ŚĀRDŪLA-VIKRĪPITA (a variety of ATIDHṚITI). See verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

सानुमती ।

<sup>a</sup> वणवासस्स सोउमारस्सञ्जं सरिसं भविस्सदि ।

राजा ।

कृतं न कर्णार्पितबन्धनं सखे

शिरीषमागण्डविलम्बिकेशरम् ।

न वा शरच्चन्द्रमरीचिकोमलं

मृणालसूत्रं रचितं स्तनान्तरे ॥ १५० ॥

चिह्नपकः ।

<sup>b</sup> भो । किं णु तत्तहोदी रत्तकुवलअपल्लवसोहिणा  
अग्गहत्येण मुहं आवारिअ चइदचइदा विअ ठिदा ।

॥ सावधानं निरूप्य । दृष्ट्वा ॥ <sup>c</sup> आ । एसो दासीएपुत्तो कुसुमरस-  
पाडच्चरो तत्तहोदीए वअणं अहिलङ्घदि महुअरो ।

राजा ।

ननु वार्यतामेष धृष्टः ।

चिह्नपकः ।

<sup>d</sup> भवं एव अविणीदाणं सासिदा इमस्स वारणे पहविस्सदि ।

<sup>a</sup> वनवासस्य सौकुमारस्य च यत्सदृशं भविष्यति ।

<sup>b</sup> भोः । किं नु तत्रभवती

रत्तकुवलयपल्लवशोभिनाग्रहस्तेन मुखमावार्यं चकितचकितेव स्थिता ।

<sup>c</sup> आः ।

एष दास्याः पुत्रः कुसुमरसपाटच्चरस्तत्रभवत्या वदनमभिलङ्घति मधुकरः ।

<sup>d</sup> भवानेवा-

विनीतानां शासितास्य वारणे प्रभविष्यति ।

<sup>1</sup> 'A *S'irisha*-blossom, with its stalk fastened in her ear, (and) its-filaments-hanging-down-to-her-cheek, has not been drawn [made], O friend. Nor has a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed in the midst of her bosom.' *Bandhana* = *prasava-bandhana* = *vrinta*, S. and C. (cf. p. 103, n. 1, and p. 229, n. 1). *S'irisha*, see p. 7, n. 1, and p. 53, n. 1. The blossom of a plant is neuter in Sanskrit.

<sup>2</sup> With regard to this passage and what follows, compare pp. 32, 33, 34. As to *rakta-kuvalaya*, &c., see p. 25, n. 1. As to *dāsyaḥ-putra*, see p. 61, n. 1.

Verse 150. *VAṆŚA-STHAVILA* (a variety of *JAGATĪ*). See verses 18, 22, 23, 67, 81, 114, 117, 119, 145.



राजा ।

युज्यते । अयि भोः कुसुमलताप्रियातिथे । किमत्र परि-  
पतनखेदमनुभवसि ।

एषा कुसुमनिषणा नृषितापि सती भवन्तमनुरक्ता ।

प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिवति ॥१५१॥

सानुमती ।

<sup>a</sup> अज्ज अभिजादंक्खु एसो वारिदो ।

विदूषकः ।

<sup>b</sup> पडिसिद्धावि वामा एसा जादी ।

राजा ।

एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि सम्प्रति ।

अक्लिष्टबालतरुपल्लवलोभनीयं

पीतं मया सदयमेव रतोत्सवेषु ।

विन्वाधरं स्पृशसि चेद्भ्रमर प्रियाया-

स्त्वां कारयामि कमलोदरवन्धनस्यम् ॥१५२॥

<sup>a</sup> अद्याभिजातं खल्लेय वारितः ।

<sup>b</sup> प्रतिषिद्धापि वामेया जातिः ।

1 'Wherefore dost thou undergo the fatigue of hovering round about ? There[*eshā*]resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar.' *Paripatana*, 'flying round about,' the first sense of *pat* is 'to fly.'

2 'For-once-now this (bee) is warned-off [kept off] quite in a courteous manner.' The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat.

3 'This race (of animals), however (it may be) driven off, is perverse.' The Beng. MSS. and K. have *pratishiddha-vāmā*. *Vāma*, properly 'left,' 'not right;' hence 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

4 'If, O bee, thou touchest the Bimba-lip of (my) beloved, charming as

Verse 151. *ĀRYĀ* or *GĀTHĀ*. See verse 2.

-- | ॐ ॐ ॐ ॐ | -- || ॐ ॐ -- | ॐ ॐ -- | ॐ ॐ ॐ | ॐ ॐ -- | --  
-- ॐ ॐ | ॐ ॐ ॐ | ॐ ॐ -- || ॐ ॐ ॐ ॐ | ॐ ॐ -- | ॐ | -- ॐ ॐ | --

Verse 152. *VASANTA-TILAKĀ* (a variety of *ŚAKVARI*). See verses 8, 27, 31, &c., 143.

विदूषकः ।

<sup>a</sup> एवन्तिहृदगडस्स किं ण भाइस्सदि । ॥ ग्रहस्स । आत्मगतम् ॥

<sup>b</sup> एसो दाव उम्मत्तो । अहम्पि एदस्स सङ्गेण ईदिसवअणी  
विअ संवुत्तो । ॥ प्रकाशम् ॥ <sup>c</sup> भो । चित्तंक्खु एदं ।

राजा ।

कथं चित्रम् ।

सानुमती ।

<sup>d</sup> अहम्पि दाणिं अणवगदत्था । किं उण जहलिहिदाणु-  
भावी एसो ।

राजा ।

वयस्य । किमिदमनुष्ठितं पौरोभाग्यम् ।

<sup>a</sup> एवन्तीहृदगडस्स किं न भेष्यति । <sup>b</sup> एव तावदुन्मत्तः । अहमप्येतस्य सङ्गेने-  
दृशवचन इव संवृत्तः । <sup>c</sup> भोः । चित्रं खल्वेतत् । <sup>d</sup> अहमपीदानीमनवग-  
ताया । किं पुनर्ययालिखितानुभाष्येयः ।

the uninjured blossom of a young tree, that very (lip which has been) tenderly drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus' (cf. verse 77, with note). *Bimbādhara*, 'lip like the Bimba,' i.e. of a bright red colour, like the gourd of the Bimba (*Momordica Monodelpha*), a cucurbitaceous plant. So *bimbādhara-laktakaḥ*, *Mālavik.* p. 30, l. 1; *Raghu-v.* xiii. 16. Compare our expression, 'cherry-lip.' *Kamalodara-ba*<sup>o</sup>, see p. 183, n. 1. *Bandhana* seems here to mean 'the place of imprisonment.'

<sup>1</sup> 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikshṇa-daṇḍa*, 'severe in punishing,' 'a strict disciplinarian.' The Prākṛit equivalent of *tikshṇa* is *tiṇha*, according to Vararuēi iii. 33, although most of the MSS. have *tiḥkhaṇa*. Root *bh̥* in Sanskrit is usually joined with an abl., but the gen. is admissible (*Gram.* 855, 859); K., however, observes that this construction is peculiar to Prākṛit (cf. *dākshinyā-paścāttāpasya bibhemi*, *Vikram.*, end of Act II).

<sup>2</sup> 'Even I now did not understand the thing; how much less should he perceive that it was painted?' *An-avagatārthā*, so reads the Mackenzie MS., supported by K.; the others, *avagatārthā*.

<sup>3</sup> 'Why has this ill-natured-act been perpetrated (by you)?' *Paurobhāgya*, see p. 212, n. 1. K. observes, *purobhāgi=doshaika-darśi=dush-taḥ*, *tasya karma paurobhāgyam*, and refers to Pāṇ. v. 1, 124.

दर्शनमुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रिकृता कान्ता ॥१५३॥

॥ इति वाष्पं विहरति ॥

सानुमती ।

“पुद्गावरविरोही अपुद्गा एसो विरहमंगो ।

राजा ।

वयस्य । कथमेवमविश्रान्तदुःखमनुभवामि ।

प्रजागरात्खिलीभूतस्तस्याः स्वप्ने समागमः ।

वाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥१५४॥

<sup>a</sup> पूर्वोपरविरोधपूर्वं एव विरहमार्गः ।

<sup>1</sup> ‘My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her.’ *Tan-mayena* = *Sakuntalā-mayena*, S., lit. ‘with a heart made of *Sakuntalā*,’ i. e. wholly absorbed by her.

<sup>2</sup> *Viharati*, ‘wipes away,’ or ‘sheds;’ see p. 166, n. 5, and p. 154, n. 1.

<sup>3</sup> ‘This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent].’ *Pūrvāpara-virodhī* may mean ‘setting itself against everything from first to last,’ or ‘from first to last untoward.’ Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion (see *Megha-d.* 86); but here was the case of one whom nothing could divert.

<sup>4</sup> ‘(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture.’ *Vāshpa*, see p. 157, n. 1 in the middle. *Khilī-bhūta* = *dur-labha*, S. In Hindū poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Cf.

Verse 153. *ĀRYĀ* or *GĀTHĀ*. See verse 2.

— — — | — — — — | — — — — || — — | — — — | — — — | — — — | —  
— — — | — — — | — — || — — — — | — — | — | — — | —

Verse 154. *ŚLOKA* or *ANUŠTUBH*. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.

सानुमती ।

“सब्रहा पमंज्जिदं तुए पच्चादेसदुक्खं सउन्दलाए ।

चतुरिका ॥ प्रविश्य ॥

<sup>b</sup> जेदु जेदु भट्टा । वट्ठिआकराडअं गेण्हिअ इदोमुहं पत्थिदग्धि ।

राजा ।

किं च ।

चतुरिका ।

<sup>c</sup> सी मे हत्थादो अन्तरा तरलिआदुदिआए देवीए वसुमदीए अहं एव अज्जउत्तस्स उबणइस्संति सबलक्कारं गहिदो ।

विदूषकः ।

<sup>d</sup> दिट्ठिआ तुमं मुक्का ।

चतुरिका ।

<sup>e</sup> जाव देवीए विडबलग्गं उत्तरीअं तरलिआ मोचेदि । ताव मए णिवाहिदो अत्ता ।

<sup>a</sup> सर्वथा प्रमार्जितं त्वया प्रत्यादेशदुःखं शकुन्तलायाः । <sup>b</sup> जयतु जयतु भर्ता ।  
वर्तिकाकराडकं गृहीत्वेतोमुखं प्रस्थितास्मि । <sup>c</sup> स मे हस्तादन्तरा तरलिकाद्वि-  
तीयया देव्या वसुमत्या सहमेवार्थपुत्रस्योपनेष्यामीति सबलात्कारं गृहीतः । <sup>d</sup> दिष्ट्या  
त्वं मुक्ता । <sup>e</sup> यावदेव्या विटपलग्नमुत्तरीयं तरलिका मोचयति । तावन्मया  
निर्वाहित आत्मा ।

Megha-d. 104, *Tvām ālikhya āsraisa tāvan muhura upacitair drishṭir ālupyate me krūras tasminn api na sahate sangamaṃ nara kṛitāntaḥ*. See also Megha-d. 89, and Vikram., Act II, *Katham upālabhe nidrām svapne samāgama-kāriṇīm; na ēa suvadanām ālekhya 'pi priyām sama-vāpya tām mama nayanayor udvāshpatvaṃ sakhe na bhaviṣhyati*.

<sup>1</sup> *Pramārjita*, 'atoned for,' lit. 'wiped clean,' 'wiped out.'

<sup>2</sup> *Vartikā-karaṇḍaka*, 'box of colours,' see p. 249, n. 1.

<sup>3</sup> *Antarā*, 'on the way,' 'midway.' The same expression occurs in p. 257, l. 14. See also *Mālavik.* p. 8, l. 18. As to *Vasumatī*, see p. 184, n. 2.

<sup>4</sup> 'I took myself off,' 'I made my escape,' lit. 'by me my own person was carried off.' The *Prākṛit* is responsible for this idiom and construction. *Nirvāhita* is the reading of most of the Deva-n. MSS., and

राजा ।

वयस्य । उपस्थिता देवी बहुमानगर्विता च । भवानिमां  
प्रतिकृतिं रक्षतु ।

विदूषकः ।

<sup>a</sup> अज्ञानं भणहि । ॥ चित्रफलकमादायोत्थाय च ॥ <sup>b</sup> जइ भवं  
अन्तेउरकालकूडादो मुञ्चीअदि । तदो मं मेहप्पडिच्छन्दे  
पासादे सदावेहि । ॥ इति द्रुतपदं निष्क्रान्तः ॥

सानुमती ।

<sup>c</sup> अखसङ्कन्तहिअओवि पढमसम्भावरणं अवेकखदि ।  
अदिसिढिलसोहदो दाणिं एसो ।

प्रतीहारी ॥ प्रविश्य पद्महस्ता ॥

<sup>d</sup> जेदु जेदु देवो ।

राजा ।

वेचवति । न खल्वन्तरा दृष्टा त्वया देवी ।

<sup>a</sup> आत्मानमिति भण ।

मेघप्रतिच्छन्दे प्रामादे शब्दय ।

अतिशिथिलसौहृद इतानामेयः ।

<sup>b</sup> यदि भवान्नःपुरकालकूदामुच्यते । ततो मां<sup>c</sup> अन्यसङ्कान्तहृदयोऽपि प्रथमसम्भावनामपेक्षते ।<sup>d</sup> जयतु जयतु देवः ।

there seems no reason why it should not stand with the sense 'carried away,' 'borne off.' K. has *nirvāsita*, 'expelled.' Some of the Bengālī, *nihṇavida* for *nihnuta*, 'concealed.' S. has *nirgata*.

<sup>1</sup> 'Rendered insolent by my great attention to her.'

<sup>2</sup> 'From the bane of the inner apartments.' *Kāla-kūṭa*, at the churning of the ocean, after the deluge, by the gods and demons, for the recovery or production of fourteen sacred things, a deadly poison called *Kāla-kūṭa* or *Halāhala* was generated, so virulent that it would have destroyed the world, had not the god *Śiva* swallowed it. Its only effect was to leave a black mark on his throat, whence his name *Nilā-kanṭha*. K. has *kala-hādo* (= *kalahāt*), 'from the strife,' and S. *kūṭāt*, 'from the snare.'

<sup>3</sup> 'Call me in the palace (named) *Megha-pratiśchanda*.' *Sabda* may form either a nominal or a verb of the 10th class; cf. p. 152, n. 1.

<sup>4</sup> 'Although his heart [affection] is transferred to another.' Cf. in *Vikram.*, Act III, *Anyā-sankrānta-premāṇo nāgorā adhikaṃ dakṣiṇā bhavanti*.

प्रतीहारी ।

<sup>a</sup> अहं । पत्तहृत्यं मं देक्खिअ पडिणिउत्ता ।

राजा ।

कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी ।

<sup>b</sup> देव । अमच्चो विस्सवेदि । अत्थजादस्स गणणाबहुलदाए  
एकं एव पोरकज्जं अबेक्खिदं । तं देवो पत्तारूढं  
पच्चक्खीकरेदुत्ति ।

राजा ।

इतः पत्निकां दर्शय । ॥ प्रतीहार्युपनयति ॥

राजा ॥ अनुवाच्य ॥

कथम् । समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने  
विपन्नः । अनपत्यश्च किल तरस्वी । राजगामी तस्यार्थ-  
सञ्चय इत्येतदमात्येन लिखितम् । कष्टं खल्वनपत्यता ।  
बहुधनत्वाद्बहुपत्नीकेन तत्रभवता भवितव्यम् । विचार्य-  
ताम् । यदि काचिदापन्नसत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी ।

<sup>c</sup> देव । दाणिं एव साकेदअस्स सेट्टिणो दुहिआ णिवुत्त-  
पुंसवणा जाआ से सुणीअदि ।

<sup>a</sup> अथ किं । पत्तहृतां मां दृष्ट्वा प्रतिनिवृत्ता ।

<sup>b</sup> देव । अमात्यो विज्ञापयति ।

अर्थजातस्य गणनावहुलतयैकमेव पौरकार्यमपेक्षितम् । तद्देवः पत्तारूढं प्रत्यक्षीकरोत्विति ।

<sup>c</sup> देव । इदानीमेव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृत्तपुंसवना जायास्य श्रूयते ।

<sup>1</sup> 'By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.' *Artha-jātasya*, &c., some of the Beng. have *rāja-kāryasya bahulatayā*. *Bahulatayā*, cf. *pallavatayā*, p. 29, n. 1.

<sup>2</sup> 'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyā, has even now just completed the ceremony (performed) at the quickening (of the unborn child).' *Sāketakasya*, *Sāketa* is a name of Ayodhyā, 'the invincible city,' the ancient capital of Rāma-

राजा ।

ननु गर्भः पित्र्यं रिक्थमर्हति । गच्छ । एवममात्यं ब्रूहि ।

प्रतीहारी ।

<sup>a</sup> जं देवो आणवेदि । ॥ इति प्रस्थिता ॥

राजा ।

एहि तावत् ।

प्रतीहारी ।

<sup>b</sup> इअग्निह ।

राजा ।

किमनेन सन्ततिरस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।

स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥ १५५ ॥

प्रतीहारी ।

<sup>c</sup> एवं णाम घोसइद्वं । ॥ निष्क्रम्य । पुनः प्रविश्य ॥ <sup>d</sup> काले पवुटुं विअ अहिणन्दितं देवस्स सासणं ।

राजा ॥ दीर्घमुष्णं च निःश्वस्य ॥

एवं भीः सन्ततिच्छेदनिरवलम्बानां कुलानां मूलपुरुषा-

<sup>a</sup> यहेव आज्ञापयति ।<sup>b</sup> इयमस्मि ।<sup>c</sup> एवं नाम घोषयितव्यम् ।<sup>d</sup> काले प्रवृष्टमिवाभिनन्दितं देवस्य शासनम् ।

śandra and founded by Ikshvāku, the first of the monarchs of the Solar dynasty (see p. 15, n. 1). It was situated on the river Sarayu in the North of India, and is now called Oude. *Śreshṭhin*, 'the head of a guild or corporation practising the same trade.' *Puṃ-savana*, 'the rite performed on the quickening of the foetus,' is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes (ii. 27, &c.) It comes next in order to the *garbhādhāna* or 'ceremony on conception;' cf. p. 199, l. 1, with note; see Indian Wisdom, p. 246.

<sup>1</sup> *Garbhaḥ*=*garbha-sthaḥ putraḥ*, 'the child in the womb,' K.

<sup>2</sup> See the translation of this verse, p. 191, n. 2 at the end.

<sup>3</sup> 'Like grateful-rain at the right season.' *Pravṛiṣṭam*=*prahṛiṣṭa-varshaṇam*. Some of the Beng. have *pavṛiṣṭam* (= *pravishṭam*).

Verse 155. ŚLOKA OR ANUŚTUBH. See verses 5, 6, &c., 154.

चतुरिका ॥ ससम्भ्रममवलोक्य ॥

<sup>a</sup> समस्ससदु समस्ससदु भट्टा ।

सानुमती ।

<sup>b</sup> हंझी हंझी । सदिकखु दीबे ववधाणदोसेण एसो अन्धआ-  
रदोसं अणुहोदि । अहं दाणिं एव्व णिबुदं करेमि । अहवा  
सुदं मए सउन्दलं समस्सासअन्तीए महेन्दजणणीए  
मुहादो । जणभाओसुओ देवा एव्व तह अणुचिट्ठिस्सन्ति  
जह अइरेण धम्मपदिणिं भट्टा अहिणन्दिस्सदिति । ता  
जुत्तं एदं कालं पडिपांलिदुं । जाव इमिणा वुत्तन्तेण<sup>a</sup> समाश्रयितु समाश्रयितु भर्ता ।<sup>b</sup> हा धिक् हा धिक् । सति खलु दीपेव्यवधानदोषेणैषोऽन्धकारदोषमनुभवति । अहमिदानीमेव निर्वृतं करोमि । अथवा श्रुतं  
मया शकुन्तलां समाश्रययन्त्या महेन्द्रजनन्या मुखात् । यज्ञभागोत्सुका देवा एव तद्या-  
नुष्ठास्यन्ति यथाचिरेण धर्मपत्नीं भर्ताभिनन्दिष्यतीति । तस्माद्युक्तमेतं कालं प्रतिपा-  
लयितुम् । यावदनेन वृत्तानेन

<sup>1</sup> 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Boehtlingk proposes to interpret *andhaāra-dosam* by *andhakāra-doshām*, 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

<sup>2</sup> 'Longing for their portions of the sacrifice.' *Jaṇṇa* is the Prākṛit equivalent for *yaṇṇa* (Vararuṭi iii. 44). Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra as well as the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Brāhmins, and festivities, in which the gods were supposed to be eager to participate. Cf. *Rāmāy.* i. 13, 6. 8. The mother of Indra was Aditi, who was the wife of Kaśyapa (see p. 22, n. 3). It appears from Act VII. of this play that Sakuntalā was at this time enjoying an asylum with the illustrious pair Kaśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

<sup>3</sup> 'Therefore it is proper to wait for this period.' This is the reading of K. Some of the Deva-n. have *tā ṇa juttaṃ kālam*, &c. (= *tasmān na yuktaṃ kālam*, &c.)



<sup>a</sup> पिञ्चसहिं समस्सासेमि । ॥ इत्युद्गानेकेन निष्क्रान्ता ॥  
नेपथ्यं ।

<sup>b</sup> अद्बभूवुः अद्बभूवुः ।

राजा ॥ प्रत्यागतप्राणः । कर्णं दत्त्वा ॥

अये । माठव्यस्येवार्तस्वरः । कः कोऽत्र भोः ।

प्रतीहारी ॥ प्रविश्य ॥

<sup>c</sup> परित्ताञ्जदु देवो संसञ्जगदं वञ्जसं ।

राजा ।

केनात्तगन्धो माणवकः ।

प्रतीहारी ।

<sup>d</sup> अदिदृरूपेण केणपि सत्तेण अदिक्कमिअ मेहप्पडिच्छन्दस्स  
पासादस्स अग्गभूमिं आरोविंदो ।

<sup>a</sup> प्रियमर्खी ममाश्वासयामि ।

<sup>b</sup> अन्नसख्यम् सन्नसख्यम् ।

<sup>c</sup> परित्रायतां

देवः संशयगतं वयम्यम् ।

<sup>d</sup> अदृष्टरूपेण केनापि मध्येनातिक्रम्य मेघप्रतिच्छन्दस्य

प्रासादस्याग्रभूमिमारोपितः ।

<sup>1</sup> See p. 218, n. 1, i. e. *udbhramanena ākāśam pratyudgamena*, K.

<sup>2</sup> *Abrahmanya* ('Help! to the rescue!'), according to *Anura-k.* i. 7, 14, is *abadyojata*, i. e. implies an assertion that the thing in question is not to be killed. *Abadyo 'ham ity arthah*, S., 'the meaning is that, as a Brāhman, my person is sacred and inviolable.' Cf. in the *Uttara-Rāma-śaritra*, p. 30, 'Then by a Brāhman, having placed his dead son at the royal gate, a cry of "Abrahmanya" was set up, accompanied by a smiting on the breast.' *A-brahmanya*, lit. '(anything) unworthy of a Brāhman.'

<sup>3</sup> So reads my own MS. One Deva-n. has *pratyāgata*, the others simply *karṇam dattvā*. The Beng. *pratyāgata-betanah*.

<sup>4</sup> 'Fallen into danger,' 'placed in jeopardy.' As to *gata*, see p. 38, n. 1.

<sup>5</sup> *Āta-gandha* = *āta-garva*, 'humbled,' 'having the pride taken down,' 'insulted.' Compare in the *Mahā-bh.* *rājyam āta-lakṣmī*, 'a kingdom stripped of its wealth.' According to some, *āta-gandha* = *ūrta-kaṇṭha*, 'throttled,' 'strangled.'

<sup>6</sup> 'By some demon of invisible form, having seized [overpowered] him, he has been mounted on a pinnacle of the palace (called) *Megha-prati-śhanda*.' *Sottea* = *bhūta*, 'a goblin,' 'evil spirit.'

राजा ॥ उत्थाय ॥

मा तावत् । समापि सत्त्वरभिभूयन्ते गृहाः । अथवा ।

अहन्यहन्यात्मन एव ताव-

ज्ज्ञातुं प्रमादस्खलितं न शक्यम् ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुमस्ति शक्तिः ॥ १५८ ॥

नेपथ्ये ।

<sup>a</sup> भो वज्रस्स । अविहा अविहा ।

राजा ॥ गतिभेदे<sup>१</sup> परिक्रामन् ॥

सखे । न भेतव्यं न भेतव्यम् ।

<sup>a</sup> भो वयस्य । अविधा अविधा ।

<sup>1</sup> *Griha*, 'a house,' or 'a wife,' is masc. in the plural (Amara-k. ii. 5). The Sāhit.-d. (p. 190) inserts *nāma*, 'forsooth,' after *māmāpi*.

<sup>2</sup> 'Even one's own false-steps (proceeding from) heedlessness (occurring) day by day cannot be altogether ascertained. Is there (then) the power to know in every case by what road each of my subjects is walking?' lit. 'by what road who among my subjects,' &c. *Tāvat=sākalyena*, K. *Prāmāda-skhalitam*, 'tripping from carelessness,' 'stumbling,' 'blundering.' *Aśeshataḥ=sākalyena*, K. According to K., this last clause presents an example of *kāku*, which is defined as 'a change in the tone of the voice,' 'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'there certainly is not the power' (see Sāhit.-d. p. 24). *Kāku* is constantly used by Paṇḍits of a sentence spoken interrogatively, and so with a change of voice.

<sup>3</sup> *Avidhā ity ākrośe*. The interjection *avidhā* is used in calling for assistance, K. Translate, 'Help! help!' Two of the MSS. have *aviha* for *avidha*; the Mackenzie, *aviddho*; my own, *avidū*. *Aviha* and *avihā* seem to be interchangeable. *Avihā* occurs in *Mālavik.* p. 12, l. 22; p. 24, l. 7; p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in *Mṛicchak.* p. 213, l. 6; p. 312, l. 9, may be for *aviha* or *avihā*.

<sup>4</sup> *Gati-bhedena*, 'with hurried broken steps;' *tvarita-gamanena ity arthah*, K.

नेपथ्ये ॥ पुनस्तदेव पठित्वा ॥

<sup>a</sup> कहां ए भाइस्सं । एस मं कोबि पच्चावणदसिरोहरं इक्खुं  
विअ तिण्हभङ्गं करेदि ।

राजा ॥ सदृष्टिक्षेपम् ॥

धनुस्तावत् ।

यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥

<sup>b</sup> भट्टा । एदं हत्थावावसहिदं सरासणं ।

॥ राजा सगरं धनुरादत्ते ॥

नेपथ्ये ।

एष त्वामभिनवकण्ठशोणितार्थी

शार्दूलः पशुमिव हन्मि चेष्टमानम् ।

आर्तानां भयमपनेतुमात्तधन्वा

दुथ्यन्तस्तव शरणं भवत्विदानीम् ॥ १५९ ॥

राजा ॥ सरोपम् ॥

कथं मामेवोद्दिशति । तिष्ठ कृणुपाशन । त्वमिदानीं न  
भविष्यसि । ॥ शार्ङ्गमारोप्य ॥ वेचवति । सोपानमार्गमादेशय ।

<sup>a</sup> कथं न भेष्यामि । एष मां कोऽपि पश्चादवनतशिरोधरमिच्छुमिव तीक्ष्णभङ्गं करोति ।

<sup>b</sup> भर्तः । एतद्वत्तावापसहितं शरासनम् ।

<sup>1</sup> *Paścād-avanata-śirodharam*, a Bahuvrīhi compound agreeing with *mām*. Some MSS. have *praty-avanata*.

<sup>2</sup> As to *Yavanī* and *śārngā-hastā*, see p. 62, n. 2.

<sup>3</sup> *Hastāvāpa* = *jyāghāta-vāraṇa*, K.; = *angulī-trāṇa*, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard;' from *hastā*, 'a hand,' or 'the lower arm,' and *āvāpa*, 'a band' or 'bracelet;' cf. p. 114, n. 2. The Beng. have *hastāvāra*.

<sup>4</sup> 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Ārtānām*, &c., cf. p. 14, l. 4. *Ātta-dhanvā*, cf. p. 230, l. 1.

Verse 159. PRAHAERSHINĪ (a variety of *ATIJAGATĪ*), containing thirteen syllables to the Pāda or quarter-verse, each Pāda being alike.

— — — | u u u u — u — u — — ॥

प्रतीहारो ।

<sup>a</sup> इदो इदो देवो ।

॥ सर्वे सत्वरमुपसर्पन्ति ॥

राजा ॥ समन्ताद्विलोक्य ॥

शून्यं खल्विदम् ।

नेपथ्ये ।

<sup>b</sup> अविहा अविहा । अहं अक्षभवन्तं पेक्खामि । तुमं मं  
ण पेक्खसि । विडालग्गहिदो मूसओ विअ गिरासोमि  
जीविदे संवुत्तो ।

राजा ।

भोस्तिरस्करिणीगर्वित । मदीयमस्त्वं त्वां द्रक्ष्यति । एष  
तमिषुं सन्धत्ते ।

यो हनिष्यति बध्यं त्वां रक्ष्यं रक्षति च द्विजम् ।

हंसो हि क्षीरमादत्ते तन्मिश्रा वर्जयत्यपः ॥ १६० ॥

॥ इत्यस्त्रं सन्धत्ते ॥

<sup>a</sup> इत इतो देवः ।<sup>b</sup> अविधा अविधा । अहमक्षभवन्तं प्रेक्षे । त्वं मां न प्रेक्षसे ।  
विडालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्तः ।<sup>1</sup> *Avidhā*, see p. 264, n. 3. My own MS. has *avihā* in this place.<sup>2</sup> 'Priding thyself on the power of rendering thyself invisible.' *Tiraskariṇī* is properly a veil to cover the head, used by celestial beings to render themselves invisible (cf. p. 227, l. 5). It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganātha on *tiraskariṇī-pracēhannā* in Act II. of Vikram.; *tiraskariṇī* = *antardhāna-vidyā*. It answers to the *śikhā-bandhanī vidyā*, 'art of tying [covering] the top-knot,' called *a-parājitā* in a preceding page.<sup>3</sup> 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Brāhman worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindūs imagine that the Haṇsa or flamingo (see p. 251, n. 1) has the power of separating milk from water. Compare Mahā-bh.,

Verse 160. ŚLOKA OF ANUŠṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130, 146, 154, 155.

॥ ततः प्रविशति विदूषकमुत्तृज्य मातलिः ॥

मातलिः ।

कृताः शरव्यं हरिणा तवासुराः

शरासनं तेषु विकृष्यतामिदम् ।

प्रसादसौम्यानि सतां मुहज्जने

पतन्ति चक्षूषि न दारुणाः शराः ॥ १६१ ॥

रजा ॥ अस्त्रमुपसंहरन् ॥

ये मातलिः । स्वागतं महेन्द्रसारथे ।

विदूषकः ॥ प्रविश्य ॥

<sup>a</sup> अहं जेण इट्ठिपसुमारं मारिदो । सो इमिणा साअदेण  
अहिण्णन्दीअदि ।

<sup>a</sup> अहं येनेट्ठिपसुमारं मारितः । सोऽनेन स्वागतेनाभिनन्द्यते ।

*Śakuntalopākhyāna*, vii. 88, *Prājñas tu jalpatām punsām śrutvā vācāḥ śubhāśubhāḥ, guṇavad vākyam ādatte, haṁsaḥ kṣhīram ivāmbhasaḥ* (i. 3078). *Bharṭṛi-h.* (ii. 15) has the following sentiment : 'Brahmā [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.' The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindū poets. As to *raṁkshati*, see p. 85, n. 2.

<sup>1</sup> *Mātali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called *Airāvata*), *Mātali* is seen seated before him on the withers of the animal, acting as its driver. In the drama, however (see p. 12, n. 1), Indra is generally borne in a chariot drawn by two horses (called *Harī* or *Harayaḥ*), which were guided by *Mātali*.

<sup>2</sup> 'The demons are made by Indra thy mark ; let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.' *Asurāḥ*, &c., see p. 86, n. 2 ; p. 87, n. 1.

<sup>2</sup> 'He by whom I was being slaughtered like a sacrificial victim, is

Verse 161. *VAṆŚA-STHAVILA* (a variety of *JAGATĪ*). See verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150.

मातलिः ॥ सस्मितम् ॥

आयुष्मन् । श्रूयताम् । यदर्थमस्मि हरिणा भवत्सकाशं  
प्रेषितः ।

राजा ।

अवहितोऽस्मि ।

मातलिः ।

अस्ति कालनेमिप्रसूतिर्दुर्जयो नाम दानवगणः ।

राजा ।

अस्ति श्रुतपूर्वं मया नारदात् ।

मातलिः ।

सख्युस्ते स किल शतक्रतोरजय-

स्तस्य त्वं रणशिरसि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यन्न सप्तसप्ति-

स्तनैश्च तिमिरमपाकरोति चन्द्रः ॥ १६२ ॥

greeted with a welcome by this man !' *Ishti-paśu-māram māritaḥ* = *ishti-paśur iva māritaḥ*, K. This kind of adverbial compound is noticed in Pāṇ. iii. 4, 45. 46. So *aja-nāśam nashitaḥ* is equivalent to *aja iva nashitaḥ*, and *ghṛita-mīdhāyam nihitaḥ* to *ghṛita iva nihitaḥ*.

<sup>1</sup> The Mackenzie MS. has *yadartham*, supported by some of the Bengālī.

<sup>2</sup> *Kālanemi*, son of the demon *Hiranya-kaśipu*, was a *Daitya* or *Asura* (see p. 86, n. 2) with a hundred arms and as many heads. These *Daityas* were sometimes called *Dānavas*, from their mother *Danu*, who as well as *Diti* was one of the wives of *Kaśyapa* and daughters of *Daksha*. The *Rākshasas*, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the *Daityas* did with the gods, were related to the *Daityas*.

<sup>3</sup> *Nārada* is a celebrated divine sage or *Rishi*, usually reckoned among the ten *Prajāpatīs* or *Brahmādikas* first created by *Brahmā*, and called his sons. He acts as a kind of messenger of the gods (see the end of Act V. of the *Vikramorvaśī*).

<sup>4</sup> 'Verily that (troop of demons) is not to be subdued by thy friend *Indra*; thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to

Verse 162. *PRAHARSHYĪ* (a variety of *ATIJAḢATĪ*). See verse 159.

स भवानाज्ञेशस्त्र एवमिदानीं तमैन्द्रयमारुह्य विजयाय  
प्रतिश्रुताम् ।

राजा ।

अनुगृहीतोऽहमनया मघवतः सम्भावनया । अयं माठय्यं  
प्रति भवता किमेवं प्रयुक्तम् ।

नारदः ।

तदयि कथ्यते । किञ्चिन्निमित्तादपि मनःसन्नायादा-  
युष्मान्मया विह्वलो दूयः । पश्चात्कोपयितुमायुष्मन्तं तया  
कृतवानस्मि । कुतः ।

ज्वलति चलितेष्वनोऽग्निर्विप्रकृतः पद्मगः फणं कुरुते ।

प्रायः स्वं महिमानं क्षोभात्प्रजिपद्यते हि जैनः ॥ १६३ ॥

राजा ॥ जनानिबन् ॥

वयस्य । अनतिक्रमणीया दिवस्पतेराज्ञा । तदत्र परिगतायै

removes the moon dispels." *Śata-kṛatī*, 'lord of a hundred sacrifices,' another of Indra's thousand names. He is so called because the rank which he occupies is unattainable excepting through a hundred *Āśva-medhas*, or 'horse-sacrifices' (see p. 86, l. 2). *Sapta-saptikā*, 'drawn by seven steeds,' see p. 12, l. 1. *Āndrācā*, the appositeress of this comparison depends on the fact that Dushyanta's pedigree was traceable to the moon (see p. 15, l. 2; p. 113, l. 1).

<sup>1</sup> *Śata-kṛatī*, cf. *Śata-kṛatī*, p. 191, l. 4. and *Śata-kṛatī*, p. 265, l. 12.

<sup>2</sup> 'Fire blazes up when the fuel is stirred; the snake when irritated expands its hood; verily a man generally regains his own high-spiritedness [greatness, courage] through being roused-to-action [shaken, excited].'  
*Prāṇam kuruṇa*, i.e. 'makes a hood'; *phāṇa*, 'the expanded hood of the cobra.' *Āndrācā*. E. has *āṇḍā*. My own MS. and the Mackenzie have *jāṇḍā* for *lā jāṇḍā*. Most of the Bengali MSS. read *tejasvī sarakābhāt* *prāṇācā* *prāṇācā* *tejasvī*.

<sup>3</sup> Indra as the Hindū *Jata*, is lord of the atmosphere and winds (see p. 86, l. 2).

Verse 163. *ĀRJA* or *GĀRJA*. See verse 2.

○○○○ | ○○○ | -- || --○○ | -- | ○○○ | --○○ | --  
-- | --○○ | -- || -- | ○○○ | ○ | --○○ | --

कृत्वा सङ्घचनादस्मात्पिशुनं ब्रूहि ।

त्वन्मतिः केवला तावत्परिपालयितुं प्रजाः ।

अधिज्यमिदमन्यस्मिन्कर्मणि व्यापृतं धनुः ॥ १६४ ॥

इति ।

विदूषकः ।

<sup>a</sup> जं भवं आणवेदि । ॥ इति निष्क्रान्तः ॥

मातलिः ।

आयुष्मान्नयमारोहतु ।

॥ राजा ख्यारोह्यं नाटयति ॥

॥ इति निष्क्रान्तः सर्वे ॥

॥ षष्ठोऽङ्कः ॥

<sup>a</sup> यद्वचनान्नापयति ।

<sup>1</sup> 'Having made acquainted with the circumstance ;' *Pisuna*, 'informer,' is the name of the minister (cf. p. 236, l. 10).

<sup>2</sup> 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Tāvat*, cf. p. 264, l. 3. The root *pāl*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Samyak pāl* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*, see p. 9, n. 2 ; and cf. p. 67, l. 12 ; p. 87, l. 8.

Verse 164. ŚLOKA OF ANTUSHTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160.



## ॥ अथ सप्तमोऽङ्कः ॥

॥ ततः प्रविशत्याकाश्यानेन रथाधिरूढो राजा मातलिश्च ॥

राजा ।

मातले । अनुष्ठितनिदेशोऽपि मघवतः सत्क्रियाविशेषादनुपयुक्तमिवात्मानं समर्थये ।

मातलिः ॥ सस्मितम् ॥

आयुष्मन् । उभयमप्यपरितोषं समर्थये ।

प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।

गणयत्यवदानतोषितो भवतः सोऽपि न सत्क्रियागुणान् ॥१६५॥

राजा ।

मातले । मा मैवम् । स खलु मनोरथानामप्यभूमिर्विसर्जनावसरसंस्कारः । मम हि दिवौकसां समक्षमर्धासनोपवेशितस्य

<sup>1</sup> 'Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).' *Satkriyā-viśeṣāt*, cf. p. 41, l. 9; p. 134, l. 18. The ablative may imply 'in consequence of,' 'after.' *An-upayuktam*, i.e. *tādṛik-satkriyāyā ayogyam*, Chézy. *Samarthaye*=*avagacchāmi*.

<sup>2</sup> *Āyushman*, cf. p. 9, n. 1.

<sup>3</sup> 'Your Highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your Highness, being-filled-with-admiration at your heroic-achievement.' *Prathamopakṛitam*, i.e. *rākṣasa-jaya-rūpam pūrvopakāram*, K. *Pratipattiyā*=*sambhāvanayā*. *Avadāna*=*pauruṣa*, 'a deed of heroism,' K. The Colebrooke MS. has *toshito* for *vismīto*. *Satkriyā-guṇān*=*sambhāvanā-viśeṣān*, K. *Guṇa* is used at the end of a compound with the sense of *viśeṣa* (cf. *sambhāvanā-guṇa*, verse 168). The Beng. reading is, *Upakṛitya haṛeṣ tathā bhavān laghu satkāram avekshya manyate*, *gaṇayaty avadāna-sammitām bhavataḥ* so 'pi na satkriyām imām.

<sup>4</sup> 'That honorary-distinction on the occasion of (his) dismissing (me)

अन्तर्गतप्रार्थनमन्तिकस्थं  
 जयन्तमुद्गीक्ष्य कृतस्मितेन ।  
 आमृष्टवक्षोहरिचन्दनाङ्गा  
 मन्दारमाला हरिणा पिनङ्गा ॥ १६६ ॥

मार्तलिः ।

किमिव नामायुष्मानमरेश्वरान्नाहति । पश्य ।

सुरसखस्य हरेरुभयैः कृतं  
 त्रिदिवमुद्धृतदानवकण्टकम् ।  
 तव शरैरधुना नतपर्वभिः  
 पुरुषकेशरिणश्च पुरा नखैः ॥ १६७ ॥

was certainly beyond the compass [reach, place] of my hopes,' i. e. exceeded all my expectation. *A-bhūmi*=*a-sthāna*, 'want of place;'=*a-vishaya*, 'beyond the reach,' K. Cf. p. 285, l. 7, and *Mālavik.* p. 35, l. 4, *abhūmir iyam mālavikāyāḥ*.

<sup>1</sup> 'For a garland of Mandāra (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me, made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta, (who was) standing by and inwardly longing (for the same honours).' *Āmrishṭa*, the breast of Indra was dyed yellow with a fragrant sandal-wood called Hari-āndana (cf. *Kumāra-s.* v. 69), and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindūs as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims (cf. p. 222, l. 11, n. 1). They were suspended round the neck (see p. 150, n. 3), or placed on the head. Mandāra is one of the five ever-blooming trees of Svarga, or Indra's heaven. Another of these trees is said to be the Hari-āndana mentioned above, and another the Santāna; but the two most celebrated are the Pārijāta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomī or Sāci.

<sup>2</sup> 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dānavas by two (means); now by thy flat-jointed arrows,

Verse 166. *UPAJĀTI* or *ĀKHYĀNAKĪ* (a variety of *TRISHṬUBH*). See verses 41, &c., 158.

Verse 167. *DRUTA-VILAMBITA* (a variety of *JAGATĪ*). See verses 45, 72, 128, 140.

राजा ।

अत्र खलु शतक्रतोरिव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः

सम्भावनागुणमवेहि तमीश्वराणाम् ।

किं वाभविष्यदरुणस्तमसां विभेत्ता

तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ॥ १६८ ॥

and formerly by the claws of the man-lion.' *Sura-sakha*, see p. 86, n. 2. *Tri-diva*=*svarga*, each of the superior Hindū gods has a heaven or paradise of his own. That of Brahmā is called Brahma-loka, situated on the summit of Mount Meru; that of Viṣṇu, Vaikuṇṭha, on the Himālayas; that of Śiva and Kuvera, Kailāsa, also on the Himālayas; that of Indra, Svarga or Nandana. The latter, though properly on one of the points of Mount Meru, below Brahmā's paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhṛita-dā*<sup>1</sup>, lit. 'having the thorns of Dānavas extracted.' *Kuṇṭaka*, 'a thorn,' is often used for a noxious person or thing. *Dānava*, see p. 268, n. 2. *Nata-parvabhīḥ*=*nimna-parvabhīḥ* (*natāni anuvnatāni parvāṇi yesham*, K.) Cf. *nata-nāsika*, 'flat-nosed'; also Rāmāy. i. 1, 64, *śareṇānata-parvaṇā* [*bibheda sapta-tālān*], which should be resolved into *śareṇa ānata-parvaṇā*, not *anata*, &c. *Purusha-keśarin*=*nara-siṅha*, 'the man-lion,' i. e. Viṣṇu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth Avatāra or incarnation, Viṣṇu delivered the three worlds, or earth, Pātāla, and heaven, from the tyranny of an insolent demon called Hiraṇya-kaśipu, who had usurped the sovereignty of Indra (see Viṣṇu-p. p. 126; Indian Wisdom, p. 331).

<sup>1</sup> 'Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished capacity] on-the-part-of (their) masters. How indeed could Aruṇa be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Niyojyāḥ*=*sevakāḥ*, S. *Sambhāvanā-guṇam*=*satkāra-viśesham*, K. (see p. 271, n. 1). *Sambhāvanā* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kirana* is one of the innumerable names for the Sun. As to Aruṇa, 'the Dawn,' see p. 142, n. 3. *Dhuri*=*rathāgre*, S.;= *agre*, *puro-bhāge*, K.

Verse 168. VASANTA-TILAKĀ (a variety of ŚAKVARĪ). See verses 8, 27, 31, &c., 157.

मातलिः ।

सदृशमेवैतत् । ॥ स्तोत्रमन्त्ररमतीत्य ॥ आयुष्मन् । इतः । पश्य  
नाकपृष्ठगतस्य सौभाग्यमात्मयशसः ।

विच्छित्तिशेषैः सुरसुन्दरीणां

वर्णैरमी कल्पलतांशुकेषु ।

सञ्चिन्त्य गीतिक्षममर्थबन्धं

दिवौकसस्त्वच्चरितं लिखन्ति ॥ १६९ ॥

राजा ।

मातले । असुरसम्प्रहारोत्सुकेन पूर्वद्वुर्दिवमधिरोहता न

<sup>1</sup> 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours (used in the toilet) of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Viśchitti=ranga, rāga, S. and C.* *Viśchitti-śeshaiḥ=viśishṭair varṇaiḥ, K., i. e. kusuma-kasturikā-candanādibhiḥ, 'with flowers, musk, sandal, and other cosmetics.'* The first sense of the word is 'excision,' 'cutting off'; it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-cēheda*, 'the coloured streak (marking Vaiṣṇava) devotion,' Megha-d. verse 20. *Sura-sundarīṇām = divya-strīṇām.* *Kalpa-latāṅśukeshu = kalpa-latā-vastreshu, S. and C.* The first sense of *aṅśuka* is 'cloth,' 'tapestry'; it is said to bear the meaning 'leaf,' and may be so used here; in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa tree. K.'s comment is not quite clear, *kalpa-latāsu aṅśukābharaṇādi [na] vidyante iti prasiddha*; but it seems likely, especially if reference is made to p. 155, n. 3 of this play, that he intends to imply that the Kalpa tree, which was a tree yielding everything (see p. 272, n. 1), produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Gīti-kshamam=gāna-yogyam* is the reading of K. and the Bengālī; most of the Deva-n. MSS. have *gīta-kshamam* (cf. p. 29, n. 1 at the end). *Artha-bandham=padam*, 'a verse,' 'word'; *artho badhyate anena iti artha-bandhaḥ padam, K.*; cf. *tulyānu-rūga-piśunam lalitārtha-bandham patre niveśitam udāharaṇam priyāyāḥ*, &c., Vikram., Act II.

Verse 169. UPAJĀTI OR ĀKHYĀNARĪ. See verses 41, 107, 121, 126, 142, 156, 158, 166.

लक्षितः स्वर्गमार्गः । कतरस्मिन्मरुतां पथि वर्तमानहे ।

मातलिः ।

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां

ज्योतींषि वर्तयति च प्रविभक्त्यरश्मिः ।

तस्य द्वितीयहरिविक्रमनिस्तमस्कं

वायोरिमं परिवहस्य वदन्ति मार्गम् ॥१७०॥

<sup>1</sup> 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindūs divide the heavens into seven Mārgas or Pathas, i. e. paths, courses, orbits (like the stories of the Mussalmān creed), assigning a particular *vāyu* or wind to each. Cf. Vishṇu-p. p. 212. The first of these seven, *vāyu-mārgāḥ* or *vāyu-pathas*, is identical with the *bhūvar-loka*, or atmospheric region, extending from the *bhūr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pātāla], upwards to the sun. The wind assigned to this Mārga is called *āvaha*, and its office is to bear along the atmosphere, clouds, meteors, lightning, &c. The other six make up the *sva-loka* or heavenly region with which Svarga is often identified (cf. p. 272, n. 2) in the following order:—The 2nd Mārga is that of the sun, and its wind, called *pravaha* or *pravāha*, causes the sun to revolve; 3rd, that of the moon, its wind *saṃvaha* or *saṃvāha* impels the moon; 4th, that of the *nakshatra*, or lunar constellations, its wind *udvaha* causes the revolution of these asterisms; 5th, that of the *graha*, or planets, its wind *vivāha* bears along the seven planets; 6th, that of the *saptarshi*, or seven stars of the Great Bear, its wind *parivaha* bears along these luminaries, as well as the *sva-gangā*, or heavenly Ganges [*saptarshi-śakran svā-gangāṃ shashṭhaḥ parivahas tathā*]; it appears from the next verse that this was the Mārga in which Indra's car was at the moment moving; 7th, that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishṇu-p. (pp. 230, 240), 'all the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the Brah-māṇḍa-p., from which, as quoted by K., the above account is taken, the wind of the seventh Mārga, causing the revolution of the polar-star, is *parāvāha* [? *parāvaha*]. All the Deva-n. MSS. read *katara-smiṇ* for *katamasmiṇ*; sometimes *katara* is used for *katama*.

■ 'They call this road, freed-from-all-impurities-by-the-second-stride-of-

Verse 170. VASANTA-TILAKĀ (a variety of ŚAKVARI). See verses 8, 27, 31, &c., 168.

राजा ।

मातले । अतः खलु सवाह्यानःकरणो ममान्तरात्मा

Vishnu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas*=*sva-gangā*=*mandākinī*, K. The Ganges was supposed to take its rise in the toe of Vishnu [whence one of its names, *Vishnu-padī*]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the Mandākinī, or Milky way: its second course is through the earth; but the weight of its descent was borne by Siva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the Himālayas: its third course is through Pātāla, or the lower regions, the residence of the Daityas and Nāgas, and not to be confounded with Naraka, 'hell,' 'the place of punishment.' *Gagana-pratishṭhām*=*ākāśa-sthām*, S. and C.; were it not for this interpretation I should translate 'the glory of the skies;' cf. p. 260, l. 11. There is doubtless a double-entendre. *Jyotiṃshi*, &c., i. e. *saptarshīnām dhishṇyāni*, K. *Pravibhakta-raśmih*, i. e. *asankīrṇa-raśmayas tejāṃsi yasmin karmaṇi tat tathoktam*, K. *Vartayati*=*sanīcārayati*, K. *Dvītiya-hari*<sup>o</sup>, i. e. *dvītiyena harer viṣṇor vikramena pāda-nyāsenā nirdosham*, K. *Tasya vāyor*, &c., i. e. *tasya parivāhākhyasya vāyor mārgam pañthānam imam grihṇanti āmananti*. *Parivāho* [sic] *nāma svar-gangām saptarshi-maṇḍalam pravartayati shashṭho vāyu-skandho yathoktam Brahmāṇḍa-purāṇe*, K. The story of Vishnu's second stride was this—An Asura or Daitya (see p. 86, n. 2) named Bali or Mahābali, a descendant of Hiranya-kaśipu had, by his devotions, gained the dominion of Heaven, Earth, and Pātāla. Vishnu undertook to trick him out of his power, and assuming the form of a Vāmana, or dwarf (his fifth Avatāra), he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pātāla still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama*, *tri-pāda*, as names of Vishnu. See Indian Wisdom, p. 331, n. 1. The Beng. MSS. have, in place of *tasya dvītiya* &c., *tasya vyapeta-rajasaḥ pravahasya vāyor mārgo dvītiya-hari-vikrama-pūta eshaḥ*.

<sup>1</sup> 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' lit. 'hence my inner soul along with my external

प्रसीदति । ॥ रथाङ्गमवलोक्य ॥ मेघपदवीमवतीर्णौ स्वः ।

मातलिः ।

कथमवगम्यते ।

राजा ।

अयमरविवरेभ्यश्चातकैर्निष्पतद्भि-

हैरिभिरचिरभासां तेजसा चानुलिप्तैः ।

गतमुपरि घनानां वारिगर्भोदराणां

पिगुनयति रयस्ते शीकरक्लिन्ननेमिः ॥ १७१ ॥

organs feels (a pleasurable) repose.' Cf. in Vikram. end of Act IV, *tvad-darśanena prasanno me savāhyāntarātmā*, i. e. 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Urvaśi-gūtra-sparśād iva nirvṛitam me sa-hṛdayaṃ śarīram*. The organs of sense (*indriya*) according to the Sāṅkhya system are divided into two classes, external, *vāhyendriya*; and internal, *antar-indriya*. The external are of two kinds: the five 'organs of perception,' *jñānendriya*, viz. the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya*, viz. the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz. *manas*, 'the mind,' or organ of thought; *buddhi*, 'the reason,' or organ of apprehension; *ahankāra*, 'individuality,' or 'self-consciousness.' *Citta*, 'the heart,' or organ of feeling, is sometimes added. The Amara-k. (i. 4, 17) divides the Indriyas into two grand classes: 1. *karmendriyāṇi*; and 2. *buddhīndriyāṇi* or *dhīndriyāṇi*, 'intellectual organs'; the latter comprises the *jñānendriyāṇi* with *manas*; this seems to be the popular division. Cf. Vikram., Act III, *bhavitavya-tānuvidhauṇi buddhīndriyāṇi*.

<sup>1</sup> 'We have descended to the path of the clouds,' i. e. to the atmospheric region between the sun and the earth, the Mārga of the clouds and of the Āvaha wind (see p. 275, n. 1). The chariot must, therefore, have traversed with the speed of lightning, the four intervening Mārgas of the planets, lunar constellations, moon, and sun. If the Beng. reading, *pravahasya*, be adopted in the last verse, the transition would merely be from one Mārga to the next.

<sup>2</sup> 'Here [*ayam*] by the Ātakas flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with

मातलिः ।

क्षणादायुष्मान्स्वाधिकारभूमौ वर्तिष्यते ।

राजा ॥ अधोऽवलोक्य ॥

वेगावतरणादाश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः । तथा हि

शैलानामवरोहतीव शिखरादुन्मज्जतां मेदिनी

पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात्पादपाः ।

सन्तानात्तनुभावनष्टसलिला व्यक्तिं भजन्यापगाः

केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वमानीयते ॥१७२॥

mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara*=*nemy-avashṭambha*; the Beng. MSS. and the Mackenzie read *aga*, 'a mountain.' *Ara-vivarebhyaś cākṛāvayavānām vivarebhyo antarāla-pradeśebhyaḥ*, K. *Nishpatadbhiḥ*=*nirgaśchadbhiḥ*, K. (see p. 253, n. 1 at the end). The *Cātaka* is a-kind of cuckoo. The Hindūs suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather (see Megha-d. verses 9, 23, 113; Raghu-v. xvii. 60). So *trishākulaś cātaka-pakṣiṇām kulaiḥ prayācīta valāhakaḥ*, Ritu-s. ii. 3. *Haribhir=aśvaiḥ*, especially Indra's horses (see p. 12, n. 1, and cf. Raghu-v. iii. 43). *Adira-bhāsām* = *vidyutām*, S. *Gatam*, &c., *teshām meghānām upari ūrdhva-bhāge gatam gamanam*, K. *Pisunayati*=*sūcayati*, K.

<sup>1</sup> 'The earth descends as it were from the summit of the upward-rising [emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmajjatām*=*udgaśchatām*, K. *Avarohati*=*adho-gaśchati*, K. *Parṇābhyantara*°. The Colebrooke MS. and my own have



मातलिः ।

साधु दृष्टम् ॥ सवहुमानं विलोक्य ॥ अहो उदाररमणीया पृथिवी ।

राजा ।

मातले । कतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनि-  
स्यन्दी सान्ध्य इव मेघपरिघः सानुमानालोक्यते ।

मातलिः ।

आयुष्मन् । एष खलु हेमकूटो नाम किम्पुरुषपर्वतस्तपसां  
सिद्धिद्वेषम् । पश्य ।

स्वायम्भुवान्सरीचेर्यः प्रबभूव प्रजापतिः ।

सुरासुरगुरुः सोऽत्र सपत्नीकस्तपस्यति ॥ १७३ ॥

*parṇa-svāntara*; the Taylor, *parṇeshvantara*; the Mackenzie, *parṇa-pra-  
stara*; K., *parṇāntara-vitānam*. *Skandhodayāt* = *kroḍāvirbhāvāt*, K. *San-  
tānat* = *jala-vistārāt*, K.; the other Deva-n. have *santānais*. *Tanubhāva*°,  
*tanubhāvena sūkshmatvena adrishtaṃ salilaṃ yāsām*, K. *Vyaktim bha-  
janti*, i. e. *vyaktā bhavanti*, K.

<sup>1</sup> 'What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds?' *Parigha* occurs in p. 87, l. 6, meaning 'the bar of a gate,' but it may also denote the gate itself. *Sānu-mat*, lit. 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

<sup>2</sup> *Hema-kūṭa*, 'golden-peaked,' a sacred range of mountains lying among the Himālaya chain, and apparently identical with, or immediately adjacent to Kailāsa, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse, and are otherwise called Kinnara (*aśva-mukha*, *turanga-mukha*). This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapasvinām* for *tapasām*.

<sup>3</sup> 'That Prajāpati [Kaśyapa], who sprang from Marīcī, the Self-existent's-son [i. e. from Marīcī, son of Brahmā], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kaśyapa, who, as son of Marīcī, is called Mārīca, is given

राजा ।

तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं  
गन्तुमिच्छामि ।

मातलिः ।

प्रथमः कल्पः ।

॥ नाट्येनावतीर्णौ ॥

राजा ॥ सविस्मयम् ॥

उपोढशब्दा न रथाङ्गनेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतलस्पर्शतया निरुन्धत-

स्तवावतीर्णोऽपि रथो न लक्ष्यते ॥ १७४ ॥

in p. 22; n. 3, and p. 86, n. 2. He is here said to be one of the Prajāpatīs, or fathers of all created things, who were Brahmā's sons, created by him to supply the universe with inhabitants, and who, after fulfilling their mission, retired from the world to practise penance and prepare for death. The Vāyu-purāṇa certainly reckons Kaśyapa, with his father-in-law Dakṣha and other sages, among the Prajāpatīs, but he does not belong to the seven original Prajāpatīs of whom his father Marīci is one, nor to the ten enumerated by Manu (i. 35). Of the thirteen daughters of Dakṣha married to Kaśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ādityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatā, Aruṇa, 'the Dawn' (see p. 142, n. 3), and Garuḍa, 'the vehicle of Viṣṇu and king of birds.' *Svāyamābhuvāt* = *Brahma-sunoḥ*, K. *Surāsura-guruḥ*, as to *guru*, see p. 173, n. 3, and p. 91, l. 3. *Sa-patnīkas*, i. e. *patnyā Adityā saha* (cf. *sa-strīka*, *sa-śrīka*, &c.)

<sup>1</sup> *Anatikramaṇīya*, cf. p. 68, l. 7; p. 91, l. 3. *Śreyāṃsi* = *śubhāni*, *kaśyapa-darśana-namaskārādini*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kaśyapa.'

<sup>2</sup> *Pradakṣiṇī-kṛtīya*, see p. 159, l. 8.

<sup>3</sup> 'A noble resolve,' 'a prime idea,' = *mukhyaḥ pakṣaḥ*, K.; cf. p. 205, l. 7.

<sup>4</sup> 'The circumferences of the chariot-wheels cause no sound, and no

Verse 174. VANŚA-STHAVILA (a variety of JAGATĪ). See verses 18, 22, 23, &c., 161.

मातलिः ।

एतावानेव शतक्रतोरायुष्मतश्च विशेषः ।

राजा ।

मातले । कतमस्मिन्प्रदेशे मारोचाश्रमः ।

मातलिः ॥ हस्तेन दर्शयन् ॥

बल्मीकार्धनिमग्नमूर्तिरुत्सा सन्दृष्टसर्पैवच

कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः ।

अंसव्यापि शकुन्तनीडनिचितं विभ्रज्जटामण्डलं

यत्र स्याणुरिवाचलो मुनिरसावभ्यर्कविभ्रं स्थितः ॥१७५॥

dust is seen rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-sabdāḥ=prāpta-dhvanayah*, K. (cf. *upodha-rāga*, Vikram., Act II). *Pravartamāna* may mean 'rising in front of us' (cf. p. 11, l. 3). *Nirundhatāḥ=nigrihṇatāḥ*, K. *Na lakshyate*, see p. 70, n. 3 at the end. In Vikram., Act I, when the car of Pururavas touches the ground, the direction is *rathāvatāra-kshobham nātayanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, Mātali remarks, is the difference between the car of Indra and that of mortal heroes.

<sup>1</sup> 'Where stands yon sage, towards [facing] the sun's orb, immovable as the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmīkārdha*, &c., so read K. and the Mackenzie MS.; the other Deva-n., *valmīkāgra*. *Valmīka* (= *kṛimi-kṛita-mṛittikācāya*) is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred; (see *Manu* iv. 46. 238.) Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandakṣṭa-s°=āśliṣṭa-nirmokena*, cf. p. 120, n. 3. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord, called *yajñopavīta*; see *Indian Wisdom*, p. 201. *Latū-pratāna=latū-san-*

Verse 175. ŚĀNDILĀ-VIKĪRṢITA (a variety of *ATIDRṢITA*). See verses 14, &c., 172.

राजा ।

नमस्ते कष्टतपसे ।

मातलिः ॥ संयतप्रग्रहं रथं कृत्वा ॥

महाराज । एतावदितिपरिवर्धितमन्दारवृक्षं प्रजापतेराश्रमं  
प्रविष्टौ स्वः ।

राजा ।

स्वर्गादधिकतरं निर्वृत्तिस्थानम् । अमृतहृदमिवावगा-  
ढोऽस्मि ।

मातलिः ॥ रथं स्थापयित्वा ॥

अवतरत्वायुष्मान् ।

राजा ॥ अश्वतीर्थे ॥

मातले । भवान्कथमिदानीम् ।

मातलिः ।

संयन्त्रितो मया रथः । वयमप्यवतरामः । ॥ तथा कृत्वा ॥ इत  
आयुष्मन् । ॥ परिक्रम्य ॥ दृश्यन्तामत्रभवतामृषीणां तपो-  
वनभूमयः ।

*tāna*, 'the spreading part of a creeper.' *Jaṭā-maṇḍala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jaṭā* is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Niçitam* = *pūritam*, K. *Sthānuḥ* = *śākhā-līnas taru-skandhaḥ*. *Abhyarkavimbam* = *sūrya-maṇḍalābhimukham*, K. The Mackenzie MS. has *adhyarka*°.

<sup>1</sup> *Kaṣṭam kriçṭhram tapo yasya sa tathoktaḥ*, K.

<sup>2</sup> 'Possessed of the Mandāra-tree reared by Aditi.' This was one of the five trees of Svarga (see p. 272, n. 1), and is probably the tree intended here, as, in verse 176, the Kalpa tree also is said to have graced Kaśyapa's retreat, which the commentator thence infers to have been located in part of Svarga. *Mandāra*, 'the coral tree,' may also mean 'swallow-wort.'

<sup>3</sup> *Amṛita*, 'the beverage of immortality,' 'the nectar' of the Hindū gods, supposed to be a liquid substance distilled by the moon, who is thence called *amṛita-sū*, 'nectar-producer'; *amṛitādhāra*, 'nectar-repository.'

<sup>4</sup> *Avatarishyati iti śeṣaḥ*, S.; i. e. supply *avatarishyati*.

राजा ।

ननु विस्मयादवलोकयामि ।

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने

तोये काञ्चनपद्मेणुकपिशे धर्माभिषेकक्रिया ।

ध्यानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो

यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्यमी ॥१७६॥

मातलिः ।

उत्सर्पिणी खलु महतां प्रार्थना । ॥ परिक्रम्य । आकाशे ॥ अये

वृद्धशकल्य । किमनुतिष्ठति भगवान्मारीचः । किं ब्रवीषि ।

दाक्षायण्या पतिव्रताधर्ममधिकृत्य पृष्टस्तत्तस्यै महर्षि-

पत्नीसहितायै कथयतीति ।

<sup>1</sup> ' (The place) to which other sages aspire by (their) penances, (where there is) habitual [suitable, adequate] support of life by air in a grove in which-the-Kalpa-tree-is-found; (where there is) the performance of religious ablutions in water, brown with the dust of the golden lotus; (where there is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of the passions) in the presence of celestial nymphs; in (such a place as) this these (sages) are performing penance.' *Prāṇānām vṛttiḥ = jīvanam*, K. The Hindūs imagine that supporting life upon air is a proof of the highest degree of spirituality to which a man can attain. *Sat-kalpa-vṛkṣhe = vidyamāna-kalpa-drume*, K.; = *vidyamāna-kalpa-tarū*, S. and C. The Colebrooke MS. has *sankalpa-vṛkṣhe*; this use of *sat* is noticeable. *Silā-tala*, 'the surface of a stone slab or seat;' cf. p. 76, l. 3. *Vibudha-strī = divyāṅganā*, K. *Samyama = niyatendriyatva*, K. *Ebhik sat-kalpa-vṛkṣhatvādikair viśeshair anyam pradeśaḥ svarga iti pratīyate*, 'by these attributes of the Kalpa tree, &c., it is inferred that this place was part of Svarga,' K. As to the Kalpa tree, see p. 272, n. 1. *Yat*, &c., i. e. *yat sthānam anye kāṅkṣhanti tasmin svarga-pradeśe amī munayas tāni phalāni pariḥṛitya tapasyanti iti anena teshām mokṣhārthitvaṃ gamyate*, K.

<sup>2</sup> 'Verily the aspirations [desire] of the great soar upwards [are ever mounting upwards].' *Utsarpinī = udgamana-śīlā = atīṣayinī*, K.

<sup>3</sup> As to *ākāśe* and *kim bravīshi*, see p. 96, n. 3.

<sup>4</sup> 'Being questioned by Dākṣhāyaṇī [i. e. his wife Aditi] respecting the

Verse 176. ŚĀRDŪLA-VIKRĪḌITA. See verses 14, 30, 36, 39, 40, 63, 79, 85, &c., 175.

राजा ॥ कर्णे दत्त्वा ॥

अये । प्रतिपाल्यावसराः खलु मुनयः ।

मातलिः ॥ राजानमवलोक्य ॥

अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान् । यावत्त्वा-  
मिन्द्रगुरवे निवेदयितुमन्तरान्वेषी भवामि ।

राजा ।

यथा भवान्मन्यते । ॥ इति स्थितः ॥

मातलिः ।

आयुष्मन् । साधयाम्यहम् । ॥ इति निष्क्रान्तः ॥

duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis.' *Dākshāyaṇī* is a patronymic applicable to any of the daughters of Daksha (see p. 279, n. 3). *Pati-vratā*, cf. p. 241, n. 3. *Adhikṛitya*, see p. 6, n. 2. *Maharshi*, 'a great saint;' the Maharshi was one step in advance of the Rishi or simple 'saint.' The classification of Rishis varies, but the following seems to be the usual gradation: 1. Rishi; 2. Maharshi; 3. Paramarshi; 4. Devarshi; 5. Brahmarshi. Amara mentions two other orders, Kāṇḍarshis and Śrutarshis. The Rājarshi was a mixed order (see p. 39, n. 3).

<sup>1</sup> 'We must await the leisure of saints.' So reads the Mackenzie MS., supported, apparently, by K. *Munayaḥ* is of course the nominative, but such is the terseness of compounds like *pratipālyāvasarāḥ* that a literal English translation is impossible. The other Deva-n. have *pratipālyāvasarāḥ khalu prastāvaḥ*.

<sup>2</sup> The *Asoka* (Jonesia Asoka) is one of the most beautiful of Indian trees. Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an *Asoka* tree in full bloom. It is about as high as an ordinary cherry tree.' The flowers are very large, and 'beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

<sup>3</sup> 'Opportune time' is one of the meanings of *antara*. As to *gurave*, cf. p. 173, n. 3 in the middle. *Kāśyapa* was the reputed father of Indra.

<sup>4</sup> 'I go-to-do (what I proposed),' 'I will-do (as I said);' cf. p. 213, l. 1, and p. 17, l. 8.

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाशंसे किं वाही स्पन्दसे वृथा ।

पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥१७७॥

नेपथ्ये ।

<sup>a</sup> मा खु चावलं करहि । कहं गदो एव अत्तणो पकिंदिं ।

राजा ॥ कर्णे दत्त्वा ॥

अभूमिरियमविर्नयस्य । की नु खल्वेष निषिध्यते ।

॥ शब्दानुसारेणावलोक्य । सस्मितम् ॥ अये । की नु खल्वयमनुबध्य-

मानस्तपस्विनीभ्यामवालसत्त्वो बालः ।

अर्धपीतस्तनं मातुरामर्दक्लिष्टकेशरम् ।

प्रक्रीडितुं सिंहशिशुं वलात्कारेण कर्षति ॥१७८॥

<sup>a</sup> मा खलु चापलं कुरु । कथं गत एवात्मनः प्रकृतिम् ।

<sup>1</sup> *Nimittam sūcayitvā* (= *lakunaṃ nirūpya*, K.), see p. 20, n. 4.

<sup>2</sup> 'I expect not to (obtain my) desire; why, O arm, throbbest thou (thus) vainly? For happiness formerly scorned turns to misery.' K. observes that *manorathāya* here = *manoratham prāptum*, and refers to Pāṇ. ii. 3, 14; so *phalebhyo yāti* = *phalāny āhartum yāti*. As to the throbbing of the arm, see p. 20, n. 5. *Sreyah* = *śubham*, i. e. *Śakuntalārūpam*, 'consisting of Śakuntalā,' K. *Hi parivartate*, K. has *viparivartate* and *sat parivartate*.

<sup>3</sup> 'Act not so wildly [do not commit such a wild, wilful act]. What! has he gone already to his own nature?' Cf. Raghu-v. iii. 42. *Prakṛiti*, 'one's natural character;' cf. p. 72, n. 2. *Gata*, see p. 161, n. 3 at the end.

<sup>4</sup> 'This is no place for petulance [insolence];' cf. p. 271, l. 11.

<sup>5</sup> 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubādhyamāna*, the Mackenzie MS. has *anugamyamāna*. *Anubandha*, lit. 'tying after,' 'following at the heels,' 'sticking closely to,' very forcibly expresses the close attendance of a nurse upon a child.

<sup>6</sup> 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' &c.

Verses 177 and 178. ŚLOKA or ANUSŪTUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

॥ ततः प्रविशति यथानिर्दिष्टकर्म तपस्विनीभ्यां बालः ॥

बालः ।

<sup>a</sup> जिम्भ सिङ्घ । दन्ताइं दे गणइस्सं ।

प्रथमा ।

<sup>b</sup> अविणीद । किं णो अपच्चणिद्विसेसाणि सत्ताणि विप्प-  
अरेसि । हन्त वड्डइ दे संरम्भो । ठाणेक्खु इसिजणेण  
सव्वदमणोत्ति किदणामहेओसि ।

राजा ।

किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे त्निह्यति मे मनः ।  
नूनमनपत्यता मां वत्सलंयति ।

द्वितीया ।

<sup>c</sup> एसा खु केसरिणी तुमं लंङ्गेदि । जइ से पुत्तअं ण मुञ्चेसि ।

बालः ॥ सस्मितम् ॥

<sup>d</sup> अम्हहे । बलिअंक्खु भीदोम्हि । ॥ इत्यथं दर्शयति ॥

<sup>a</sup> जृम्भस्व सिंह । दन्तास्ते गणयिष्यासि । <sup>b</sup> अविनीत । किं नोऽपत्यनिर्वि-  
शेषाणि सत्त्वानि विप्रकरोषि । हन्त वर्धते ते संरम्भः । स्थाने खलु ऋषिजनेन सर्वदमन  
इति कृतनामधेयोऽसि । <sup>c</sup> एसा खलु केसरिणी त्वां लङ्घयति । यद्यस्याः पुत्रकं  
न मुञ्चसि । <sup>d</sup> अहो । बलीयः खलु भीतोऽस्मि ।

<sup>1</sup> 'Why dost thou tease the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattvāni*, cf. p. 55, n. 4. *Nir-viśeshāṇi*, cf. *suta-nirviśeṣaḥ nakulaḥ*, 'the ichneumon dear to him as a son,' *Hitop.* l. 2721, and *mūshika-nirviśeṣa*, *Hitop.* l. 2395.

<sup>2</sup> 'It must certainly be my childlessness that causes me to yearn (towards this child).' *Vatsala* or *vātsalya* is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

<sup>3</sup> *Langhayati* = *ākramati*, K. Cf. p. 97, n. 1.

<sup>4</sup> K. quotes a passage from the *Vasanta-rājiya* to shew that different movements of the lips, such as biting the lip, pouting the under-lip, &c., were significant of various emotions. The text is corrupt, but it appears that *adhara-darśana* = *adhara-prasāraṇa* is [*an-ādare*] a gesture of contempt. Cf. Psalm xxii. 7, 'All they that see me laugh me to scorn; they shoot out the lip.'



राजा ।

महतस्तेजसो बीजं वालोऽयं प्रतिभाति मे ।

स्फुलिङ्गावस्यया वहिरेधापेक्ष इव स्थितः ॥१७९॥

प्रथमा ।

<sup>a</sup> वच्छ । एदं वालमिन्द्रञ्च मुच्च । अवरं दे कीलणञ्च  
दाइस्सं ।

बालः ।

<sup>b</sup> कहिं । देहि णं । ॥ इति हस्तं प्रसारयति ॥

राजा ।

कथं चक्रवर्तिलक्ष्णमप्यनेन धार्यते । तथा ह्यस्य

प्रलोभ्यवस्तुप्रणयप्रसारितो

विभाति जालयथिताङ्गुलिः करः ।

अलक्ष्यपन्नान्तरमिद्धरागया

नवोषसा भिन्नमिवैकपङ्कजम् ॥१८०॥

<sup>a</sup> वत्स । एतं वालमृगेन्द्रकं मुच्च । अपरं ते क्रीडनकं दास्यामि ।  
देहेनम् ।

<sup>b</sup> कुत्र ।

<sup>1</sup> 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a smouldering state], waiting (only) for fuel (that it may blaze up).' *Edhāpekshaḥ* = *indhanāni kāṅkshinī*, K. The Bengālī MSS. have *edhaḥ-kshayaḥ*.

<sup>2</sup> 'The mark of a universal emperor;' see p. 15, n. 2, and p. 214, n. 2.

<sup>3</sup> 'His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.' *Pranaya* = *prārthana*, S. *Jāla*, &c.; *jāleshu antareshu grathitāḥ saṃhatā angulayo yasya*, K. For *grathitāṅguliḥ*, S. has *saṃhatāṅguliḥ* = *saṃśliṣṭāṅguliḥ*, and remarks

द्वितीया ।

<sup>a</sup> सुवदे । ए सक्को एसो वाआमेत्तेण विरमाविदुं । गच्छ ।  
मम केरए उडए मक्कखेअस्स इसिकुमारअस्स वणचिन्तिदो  
मिन्तिआमोरओ चिट्ठदि । तं से उवहर ।

प्रथमा ।

<sup>b</sup> तह । ॥ इति निष्क्रान्ता ॥

<sup>a</sup> सुवदे । न शक्य एष वाचामात्रेण विरमयितुम् । गच्छ । मदीय उडजे मक्किखेयस्स  
चृपिकुमारस्स वणचिन्तितो मृत्तिकामयूरकस्तिष्ठति । तमस्योपहर । <sup>b</sup> तथा ।

that a hand whose fingers were thus united was indicative of great valour (*mahā-purushatva*). He adds *jāla-pāda-bhujāviti nara-nārāyaṇa-viśeṣha-ṇam uktam*, 'webbed-feet and webbed-hands are said to be characteristics of Nara and Nārāyaṇa.' Hindū poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dvātriṅśal-lakṣha-ṇopetaḥ*. The child's fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, 'having the fingers regularly marked with reticulated lines,' or 'having the fingers drawn together into (the form of) a bud.' *Alakshya* (= *adṛiṣya*, K.), so read all the Deva-n. MSS. excepting my own, which has *alakshya*, with the Beng.; S., however, has *alakshya*. *Patrāntaram* = *dala-vivaram*, K. and S. *Iddha-rāgayā navoṣhasā*, &c.; *ushas*, 'the dawn,' is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in R̥g-v. i. 46, 1, *Esho ushā apūrvyā vyubhāṭi priyā divaḥ*; see also R̥g-v. i. 48, 3. 5. 7. 8. 13; i. 62, 8; i. 92, 4; and i. 113, 4, &c. It is possible that the feminine noun *ushā* may form its vowel cases from *ushas*, as *jarā* from *jaras*; nom. *jarā*, *jarasau*, *jarasaḥ*; instr. *jarasā*, *jarābhyām*, *jarābhiḥ*, &c. (see Gram. 171). The following is the corrupt gloss of S.: *ushaḥ-pratyushasi klīvam pihaprasvāntu yoshatīti kosaḥ*. K. explains *navoṣhasā* as a Bahuvrīhi, 'by the early-dawned one,' *navam usho yasyāḥ sā navoṣhā prātaḥsandhyā tayā bhinnam vikasitam*. As to *pankaja*, see p. 213, n. 2.

<sup>1</sup> This pleonastic word, according to Lassen (*Instit. Prāk.* p. 118), is derived from the Sanskrit *kṛite*, and is equivalent to *pertinens ad*, 'in the cottage belonging to me,' &c. Some MSS. omit the word.

बालः ।

“इमिणा एव दाव कीलिस्सं । ॥ इति तापसी विलोक्य हसति ॥

राजा ।

स्पृहयामि खलु दुर्ललितायास्मै ।

आलस्यदन्तमुकुलाननिमित्तहासै-

रव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।

अङ्गाश्रयप्रणयिनस्तनयान्वहन्तो

धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १८१ ॥

३ अनेनैव तावत्क्रोडिष्यामि ।

<sup>1</sup> ‘I have a great fancy for this unmanageable (child).’ *Durlalita*, i. e. *durlabham īpsitam yasya* (S.), ‘difficult to be coaxed or pleased,’ ‘wayward,’ ‘naughty.’ K. reads *durlasitāya* and interprets by *dhūrtāya*, ‘roguish,’ ‘mischievous.’ The causal sense of the root *lal* is ‘to coax,’ though *dur-lālita* might then be expected. The primitive idea is certainly that of ‘sporting,’ ‘toying,’ ‘taking pleasure,’ as in the root *las*. So in Vikram., Act II, the king complains that his eye-sight has become *durlalitam*, i. e. ‘difficult to be pleased,’ ‘fastidious,’ by looking on Urvaśī, and that the beauties of Nature have no longer any charms for him; *upavana-latāsu śakshur na badhnāti dhṛitiṁ tad-anganāloka-durlalitam*. The commentator there explains the word by *dur-āgrastam*. In Sāhit.-d. p. 193, l. 1, the following is cited from the Mahā-bh.: *Dhik dhik sūta kim kṛitavān asi vatsasya me prakṛiti-durlalitasya*, where *durlalita* is explained by *durvilasita*.

<sup>2</sup> ‘Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accent, are soiled by the dust of their (infantine) limbs!’ *Ā-lakshya*, *ā* is here the prefix of diminution (see p. 228, n. 1). *Prāṇayinah*=*prārthakāh*, S. and C. *Malinī*, the Beng. have *parushī*. This is the verse with which Chézy is enraptured: ‘... strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète n’en su y rendre, avec les nuances les plus délicates, l’expression vivante de l’amour maternel.’

Verse 181. VASANTA-TILAKĀ (a variety of ŚAKTARĪ). See verses 8, 27, 31, &c., 170.

तापसी ।

<sup>a</sup> होतु । ए मं अञ्जं गणेदि । ॥ पार्श्वमवलोकयति ॥ <sup>b</sup> को एत्थ  
इसिकुमाराणं । ॥ राजानमवलोक्य ॥ <sup>c</sup> भद्रमुह । एहि दाव ।  
मोएहि इमिणा दुम्मोअहत्यग्गाहेण डिम्भलीलाए वा-  
हीअमाणं बालमिइन्दअं ।

राजा ॥ उपगम्य । सस्मितम् ॥

अयि भो महर्षिपुत्र ।

एवमाश्रमविरुद्धवृत्तिना

संयमः किमिति जन्मनस्त्वया ।

सत्त्वसंश्रयसुखोऽपि दूष्यते

कृष्णसर्पशिशुनेव चन्दनम् ॥ १८२ ॥

<sup>a</sup> भवतु । न मामयं गणयति । <sup>b</sup> कोऽत्र ऋषिकुमाराणाम् । <sup>c</sup> भद्रमुख ।  
एहि तावत् । मोचयानेन दुर्मोचहस्तग्राहेण डिम्भलीलया बाध्यमानं बालमृगेन्द्रकम् ।

<sup>1</sup> 'O gentle sir,' lit. 'O thou with auspicious countenance.' According to the Sāhit.-d. (p. 179, l. 16) *bhadra-mukha* and *saumya* are the titles used by the inferior characters in addressing the king's son: *saumya bhadra-mukhety evam adhamais tu kumārakah*. They do not seem to be so restricted, as in Act V. the Beng. MSS. make Gautamī address the king himself as *bhadra-mukha*; and K. extends the application of both terms to any *mānya*, honourable person: *Bhadra-mukhety mānyasyāman-trāṇe yathoktaṃ saumya bhadra-mukhety evam mānyo rājñāḥ suto vā*.

<sup>2</sup> 'Release the young lion being tormented in childish play by this (boy) the-grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have *maindam* or *mainduam* for *mṛigendram*; the Mackenzie, *miindam*.

<sup>3</sup> 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals, is thus outraged; like the sandal-tree by the young of the black serpent?' *Āśrama-viruddha*, cf. p. 38, l. 5. *Samyama*=*śama*, K., 'a vow to forbear hurting animals.' *Kim iti*=*kim*.

Verse 182. RATHODDHATĀ (a variety of TRISHṬUBH), containing eleven syllables to the Pāda or quarter-verse, each Pāda being alike.

— ० — ० ० ० — ० — ० — ॥

तापसी ।

<sup>a</sup> भद्रमुह । ए ह अञ्जं इसिकुमारञ्जो ।

राजा ।

आकारसदृशं चेष्टितमेवास्य कथयति । स्थानप्रत्ययाच्च  
वयमेवंतर्किणः ।

॥ यथाभ्यर्चितमनुतिष्ठन्वाल्म्यशंभुपलभ्य । ज्ञात्वागतम् ॥

अनेन कस्यापि कुलाङ्कुरेण

स्पृष्टस्य गात्रेषु सुखं ममैवम् ।

कां निर्वृतिं चेतसि तस्य कुर्या-

द्यस्यायमङ्गाकृतिनः प्ररूढः ॥ १८३ ॥

<sup>a</sup> भद्रमुख । न सत्ययमृषिकुमारः ।

*artham*, K.; *iti* is frequently thus joined with *kim* (compare p. 71, l. 1). *Janmanas*=*janmano hetoh*, K. So *prabhava*=*janma-hetu*, p. 44, l. 4, n. 1; otherwise I should translate 'from thy birth.' The Beng. MSS. have *janmadās* and *sonyomī* agreeing with it. *Sukho*, the Mackenzie and K. have *guṇo* (= *dhormah*, K.) *Cāndanam*, as to the sandal, see p. 175, n. 1. This celebrated tree seems to have paid dearly for the fragrance of its wood: 'The root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In short, there is not a part of the sandal-tree which is not occupied by the vilest impurities' (*Hitop.*, Book II, verse 163).

<sup>1</sup> 'His behaviour, (which is) conformable to his mien, says as much [bespeaks it, betokens it].' *Kathayoti*, compare p. 224, l. 7.

<sup>2</sup> 'Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!' Hindū poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versō*. Compare the parallel passages in the *Vikram.*, Act V, and the following from the *Mahā-bh.*, *Putra-sparśōt sukhatarah spārśo loke na vidyate. Angōt*, some MSS., including my own, have *ankōt*, 'from whose loins.' *Kṛitinaḥ*=*bhāgyavataḥ*, 'fortunate.' *Kṛitin* is properly 'one who has accomplished the desire of his heart.'

Verse 183. *UPAJĀTI* or *ĀKHYĀNAKĪ* (a variety of *TRISHUṬUBH*) See verses 41, &c., 169.

तापसी ॥ उभौ शिवैर्ण्य ॥

<sup>a</sup> अच्छरिअं अच्छरिअं ।

राजा ।

आर्ये । किमिव ।

तापसी ।

<sup>b</sup> इमस्स बालअरूवस्स देवि संवादिणी आकिदित्ति विम्हा-  
विदम्हि । अपरिइदस्सवि दे अप्पडिलोमो संवुत्तोत्ति ।

राजा ॥ बालमुपलालयन् ॥

न चेन्मुनिकुमारोऽयं । अथ कोऽस्य व्यपदेशः ।

तापसी ।

<sup>c</sup> पुरुवंसो ।

राजा ॥ आत्मगतम् ॥

कथमेकान्वयो मम । अतः खलु मदनुकारिणमेनमत्रभवती  
मन्यते । अस्त्येतत्पौरवाणामन्यं कुलव्रतम् ।

भवनेषु रसाधिकेषु पूर्वं

क्षितिरक्षार्थमुशन्ति ये निवासम् ।

नियतैक्यतिव्रतानि पश्चा-

त्तरमूलानि गृहीभवन्ति तेषाम् ॥ १८४ ॥

॥ प्रकाशम् ॥

<sup>a</sup> आश्चर्यम् आश्चर्यम् ।

<sup>b</sup> अस्य बालकल्पस्य तेऽपि संवादिन्याकृतिरिति

विस्मापितास्मि । अपरिचितस्यापि तेऽप्रतिलोमः संवृत्त इति । <sup>c</sup> पुरुवंशः ।

<sup>1</sup> 'The speaking-resemblance of form;' 'la ressemblance parlante,' Chézy.

<sup>2</sup> *Upalālayan*, 'fondling;' see p. 289, n. 2.

<sup>3</sup> *Vyapadeśah*, 'family;' see p. 205, n. 1.

<sup>4</sup> 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-

न पुनरात्मगत्या मानुषाणामेष विषयः ।

तापसी ।

<sup>a</sup> जह भद्रमुहो भणति । अञ्छरासंख्येण इमस्स जणणी  
एत्थ देवगुरुणी तवोवणे पसूदा ।

राजा ॥ अथवार्ये ॥

हन्त द्वितीयमिदमाशजननम् । ॥ प्रकाशम् ॥ अथ सा  
तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी ।

<sup>b</sup> को तस्स धम्मदारपरिच्चाइणो णाम सङ्कीर्तिदुं चिन्ति-  
स्सदि ।

राजा ॥ स्वगतम् ॥

इयं खलु कथा मामेव लक्ष्मीकरोति । यदि तावदस्य

<sup>a</sup> यया भद्रमुहो भणति । अञ्छरासंख्येनास्य जनन्यत्र देवगुरोस्तपोवने प्रसूता ।

<sup>b</sup> कस्तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्तयिष्यति ।

pleasures-of-sense, to them [of them] the roots of trees, where the one religious vow of ascetics [i. e. control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasādhikeshu*, the Bengālī MSS. have *sudhāsiteshu*, 'white with stucco or chunam.' *Uṣanti* (3rd pl. pres. of *vaś*, Gram. 324, 656)=*iśānti*, S.; =*vāñchānti*, K. *Taru-mūlāni*, so Manu enjoins that the hermit is to be *vijitendriyo dharāśayo vriksha-mūla-niketanaḥ*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees,' vi. 26. It seems to have been a practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rāja or heir-apparent with themselves, and then left him in quiet possession of the throne.

<sup>1</sup> 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Vishayaḥ*=*pradeśaḥ*, Chézy. The Mackenzie MS. has *katham* for *na*.

<sup>2</sup> 'In consequence of her relationship to a nymph.' *Deva-guros*=*Kaśyapasya*.

शिशोर्मातरं नामतः पृच्छेयम् । ॥ विचिन्त्य ॥ अथवा ।  
अन्यायः परदारपृच्छा<sup>१</sup>व्यापारः ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥

<sup>a</sup> सवदमण । सउन्दलावसं<sup>२</sup> पेक्ष ।

बालः ॥ सदृष्टिपेम् ॥

<sup>b</sup> कहिं वा मे अम्बा ।

उभे ।

<sup>c</sup> नामसारिस्सेण वञ्चितो माउवच्छलो ।

द्वितीया ।

<sup>d</sup> वच्छ । इमस्स मित्तिआमोरअस्स रम्मत्तणं देक्खत्ति  
भणिदोसि ।

उजा ॥ आत्मगतम् ॥

किं वा शकुन्तलेत्यस्य मातुराख्या । सन्ति पुनर्नामधेय-  
सादृश्यानि । अपि नामं मृगतृष्णिकेव नाममात्रप्रस्तावो  
मे विषादाय कल्पते ।

<sup>a</sup> सवदमन । शकुन्तलावसं प्रेक्ष ।

<sup>b</sup> कुत्र वा मे अम्बा ।

<sup>c</sup> नामसा-

दृश्येन वञ्चितो मातृवत्सलः ।

<sup>d</sup> वत्स । अस्य मृत्तिकामयूरकस्य रम्यत्वं पश्येति

भणितोऽसि ।

<sup>1</sup> So reads the Mackenzie MS. The others *tarhy anāryaḥ para-dāra-vyavahārah*.

<sup>2</sup> *Sakunta*=*pakshin*, 'a bird.' By joining it with *lāvanyam*, the hermitess unconsciously pronounces *Sakuntalā*. *Sakuntasya pakshiṇo lāvanyam*. *Sakunta-lāvanyam śleṣheṇa Sakuntalā-śabdah uktah*, Chézy.

<sup>3</sup> For *ambā* (the reading of the Mackenzie MS., supported by K.) some have *ajjū* for Sanskrit *ajjukā*, and again, subsequently, *ajjuā* for *ajjukā*, where K. has *ajjaā* for *āryakā* or *āryā*. I have everywhere followed K. in rejecting *ajjukā*, as, according to Amara-k. (i. 1, 7, 11) and Sāhit.-d. (p. 179 at the end), this word, in theatrical language, is applied only to a *ceṣyā* or harlot.

<sup>4</sup> 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is destined to (cause) me bitter-disappointment.' *Mṛiga-trishṇikā*, see



चालः ।

<sup>a</sup> अज्जए । रोअदि मे एसो भद्मो<sup>१</sup>रओ । ॥ इति क्रीडनकमादत्ते ॥

प्रथमा ॥ विलोक्य । सोद्वेगम् ॥

<sup>b</sup> अभहे । रक्खाकरा<sup>२</sup>अं से मणिवन्धे ए दीसदि ।

राजा ।

अलमलमावेगेन । नन्विदमस्य सिंहशावविमर्दात्परि-  
भ्रष्टम् । ॥ इत्यादातुमिच्छति ॥

उभे ।

<sup>c</sup> मा खु मा खु । एदं अविलम्बिअ कहां गहिदं शेण ।

॥ इति विस्मयादुरोनिहितहस्ते परस्परमवलोकयतः ॥

राजा ।

किमर्थं प्रतिषिद्धाः स्मः ।

प्रथमा ।

<sup>d</sup> सुणादु महाराओ । एसा अवराजिदा णाम ओसही इमस्स

<sup>a</sup> आर्यके । रोचते म एप भद्रमयूरकः । <sup>b</sup> अहो । रक्षाकरा<sup>२</sup>कमस्य मनिबन्धे  
न दृश्यते । <sup>c</sup> मा खलु मा खलु । एतदविलम्ब्य कथं गृहीतमनेन । <sup>d</sup> शृणोतु  
महाराजः । एषापराजिता नामौपधिरस्य

p. 250, n. 1 at the end. *Nāma-mātra-prastāvo* may mean 'the occasion of a mere name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.' *Kalpate*, 'is sufficient,' or simply 'becomes a cause of;' cf. p. 191, l. 5; p. 260, l. 12.

<sup>1</sup> A peacock, whether living or in the form of a toy, seems to have been a favourite plaything. So the boy in the fifth Act of the *Vikramorvaśī*, *yah sūptavān madanke tam me jāta-kālūpam preshaya śikhinam*. For *āryake* the Beng. have *antike*. *Antikā*=*bhaginī jyeshthā*=*dhātṛī*, S'.

<sup>2</sup> 'The amulet,' 'the talisman,' lit. 'the guardian casket,' 'the magical casket.' One sense, however, of *karaṇḍaka* is 'a kind of plant' or 'herb' (cf. next note). It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karaṇḍaka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. K. explains it by *rakshā-ghuṣṭikā* [? *guṣṭikā*], 'a magical ball.' Some of the Beng. have *rakshā-kūṇḍo*; S. and C., *rakshā-gaṇḍo* and *rakshā-gaṇḍako*.

<sup>3</sup> 'This herb, called *Aparājita* [unconquered, invincible], was given

<sup>a</sup> जादकम्मसमए भञ्जवदा मारीएण दिस्सा । एदं किल  
मादापिदरो अप्पाणं च वज्जिअ अवरो भूमिपडिदं ए  
गेएहादि ।

राजा ।

अथे गृह्णाति ।

प्रथमा ।

<sup>b</sup> तदो तं सप्पो भविअ दंसइ ।

राजा ।

भवतीभ्यां कदाचिदस्याः प्रत्यक्षीकृता विक्रिया ।

उभे ।

<sup>c</sup> अणेअसो ।

राजा ॥ सहर्षम् । आत्मगतम् ॥

कथमिव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि ।

॥ इति बालं परिष्वजते ॥

द्वितीया ।

<sup>d</sup> सुब्वदे । एहि । इमं वुत्तनं णिअमद्वाबुडाए सउन्दलाए  
निवेदेम्ह । ॥ इति निष्क्रान्ते ॥

बालः ।

<sup>e</sup> मुञ्च मं । जाव अन्वाए सअ्रासं गमिस्सं ।

<sup>a</sup> जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल मातापितरावात्मानं च वर्ज-  
यित्वापरो भूमिपतितां न गृह्णाति । <sup>b</sup> ततस्तं सर्पो भूत्वा दशति । <sup>c</sup> अनेकशः ।

<sup>d</sup> सुव्रते । एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्तलायै निवेदयावः । <sup>e</sup> मुञ्च  
माम् । यावदस्त्रायाः सकाशं गमिष्यामि ।

by his reverence Kāśyapa to this child, on the occasion of the natal  
(ceremony).’ As to the name *aparājītā*, compare p. 266, n. 2. The *jāta-*  
*karman* is the fourth of the twelve Saṅskāras or purificatory rites, de-  
scribed in Manu (ii. 27, &c.), and the first after the child’s birth (cf. p. 258,  
n. 2; p. 199, n. 1). It was performed by giving the child honey and  
clarified butter out of a golden spoon, before separating the navel-string.

<sup>1</sup> *Atha* here=*yadī tu*, ‘supposing now,’ ‘but if’ (cf. *atha tu*, verse 128).

राजा ।

पुत्रक । मया सहैव मातरमभिनन्दिष्यसि ।

बालः ।

<sup>a</sup> ममक्खु तादो दुस्सन्दो । ए तुमं ।

राजा ॥ सस्मितम् ॥

एष विवाद एव प्रत्याययति ।

॥ ततः प्रविशत्येकवेणीधरा शकुन्तला ॥

शकुन्तला ।

<sup>b</sup> विआरकालेवि पकिदित्थं सब्बदमणस्स ओसहिं सुणिअ  
ए मे आसा आसि अत्तणो भाअहेएसु । अहवा जह  
साणुमदीए आचक्खिदं । तह सम्भावीअदि एदं ।

राजा ॥ शकुन्तलां विलोक्य ॥

अये । सेयमवभवती शकुन्तला । यैषा

वसने परिधूसरे वसाना

नियमक्षाममुखी धृतैकवेणिः ।

<sup>a</sup> मम खलु तातो दुप्पन्नः । न त्वम् । <sup>b</sup> विकारकालेऽपि प्रकृतिस्थां सर्वदम-  
नस्यौषधिं श्रुत्वा न म आशासीदात्मनो भागधेयेषु । अथवा यथा सानुमत्याचक्षितम् ।  
तथा सम्भाव्यत एतत् ।

<sup>1</sup> 'Even this contradiction convinces me.' *Pratyāyayati*, 'causes me to believe,' 'me inducit ad credendum' (cf. p. 216, l. 12).

<sup>2</sup> *Eka-veṇī-dharā*, cf. Megha-d. verse 90, *sārayanti eka-veṇīm kareṇa*; and verse 98, *abalā-veṇī-mokshotsukāni*. The Hindū women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

<sup>3</sup> 'Even at the time of metamorphose,' i. e. even on an occasion when it ought to have changed its form. As to *prakṛti*, 'the natural form or state,' as opposed to *vikāra*, cf. p. 71, l. 10. *Oshadhi*, see p. 295, n. 3.

<sup>4</sup> 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

<sup>5</sup> Compare p. 262, lines 7 and 8.

अतिनिष्करुणस्य शुद्धशीला

मम दीर्घं विरहव्रतं बिभर्ति ॥ १८५ ॥

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥

<sup>a</sup> राक्खु अज्जउत्तो विअ । तदो को एसो दाणिं किद-  
रक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेदि ।

बालः ॥ मातरमुपेत्य ॥

<sup>b</sup> अम् । को एसो पुरिसो मं पुत्तेत्ति आलिङ्गदि ।

<sup>a</sup> न खल्वार्यपुत्र इव । ततः क एष इदानीं कृतरक्खामङ्गलं दारकं मे गात्रसंसर्गेण  
दूषयति । <sup>b</sup> अम् । क एष पुरुषो मां पुत्रेत्यालिङ्गति ।

<sup>1</sup> 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. du. neut.; see p. 158, n. 1, and cf. *vāsasī* in *Mṛicchak.*, Act IV. It seems that men's clothes, as well as women's, consisted of two pieces (cf. *Bhaṭṭi-k.* iii. 20, *manorame vastre*, which in one commentary is rendered by *manoramam vastra-duayam* and in the other by *śeto-hārīṇī vastre*). *Pari-dhūsare*, as the preposition *ā* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as *περί* and *ὀύ* in Greek, and *per* and *con* in Latin. *Pari* is even more intensitive than *sam*: thus, *sam-āpti*, 'completion,' *pari-samāpti*, 'entire completion;' *sam-pūrṇa*, 'very full,' *pari-pūrṇa*, 'completely filled;' *sam-śushka*, 'dried up,' *pari-śushka*, 'quite dried up;' *ā-pāṇḍu*, 'pale,' *pari-pāṇḍu*, 'very pale;' *pari-śrānta*, 'completely wearied,' &c. &c. *Dhṛtaika-veṇi*, see p. 297, n. 2. S. and C. quote the following from Bharata: *amalāśv avadhāraṇam* [*amalā avadhāraṇam*, S.] *alakānām ēa kalpanam anulepana-saṅskāraṇa na kuryāt pathikāṅganā* ('a woman whose husband is absent on a journey,' cf. p. 230, n. 1); *pāṇḍu-śāyā kṛiṣa-tanur veṇī-yuta-śīroruhā lambālākā dīna-veśā vibhūṣaṇa-vivarjitā*.

<sup>2</sup> *Ārya-putra*, see p. 196, n. 4.

<sup>3</sup> 'Furnished with a lucky talisman,' 'protected by an auspicious amulet.'

<sup>4</sup> The feminine *ambā* makes its vocative *amba*, see Gram. 108. d.

Verse 185. AUPACĀHANDASIRA. See verses 77, 78, 184.

राजा ।

प्रिये । कौर्यैमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तम् ।  
यदहमिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि ।

शकुन्तला ॥ आत्मगतम् ॥

<sup>a</sup> हिअञ्च । समस्सस समस्सस । परिच्चत्तमच्छरेण अणु-  
अम्पिदग्धि देवेण । अज्जउत्तोक्खु एसो ।

राजा ।

प्रिये ।

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि ।  
उपरागान्ते शशिनः समुपगता रोहिणी योगम् ॥ १८६ ॥

शकुन्तला ।

<sup>b</sup> जेतु जेतु अज्जउत्तो । ॥ इत्यधोक्ते वाप्यर्करादौ विरमति ।

<sup>a</sup> हृदय । नमाश्चमिहि नमाश्चमिहि । परित्यक्तनक्षत्रेणानुकम्पितासि देवेन ।  
आर्यपुत्रः खल्वेयः । <sup>b</sup> जयतु जयत्वार्यपुत्रः ।

<sup>1</sup> 'By-the-kindness-of-fortune, O lovely-faced-one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohinī has been (again) brought to a union with the moon.' *Diṣṭyā* is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakespeare's 'Now fair befall thee!' I have preferred to regard it here as an adverbial instr. case, 'by the kindness of destiny,' 'fortunately,' 'happily.' *Uparāga*, the following is the Hindū notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Viṣṇu at the churning of the ocean; but, as he had previously tasted of the *Amṛita* or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called *Rāhu*, and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohinī*, as to the love of the Moon for Rohinī, the fourth lunar constellation, see p. 113. n. 1.

<sup>2</sup> Lit. 'having tears in her throat,' i.e. 'having her voice choked with

Verse 186. ĀRYĀ or GĀTĪĀ. See verse 2.

ॐ — | ॐ — ॐ | ॐ — || — — | ॐ — | ॐ — ॐ | — ॐ | ॐ  
ॐ — | — — | ॐ — | ॐ ॐ ॐ | — — | ॐ | — — | —

राजा ।

सुन्दरि ।

वाष्पेण प्रतिविद्धेऽपि जयशब्दे जितं मया ।

यत्ते दृष्टमसंस्कारं पाटलोष्ठपुटं मुखम् ॥ १८७ ॥

बालः ।

a अम्ब । को एसो ।

शकुन्तला ।

b वच्छ । दे भाञ्जहेआइं पुच्छेहि ।

राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य ॥

सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते

किमपि मनसः सम्मोहो मे तदा बलवानभूत् ।

a चम्ब । क रपः ।

b वत्स । ते भागधेयानि पृच्छ ।

tears.' *Vāshpa*, not the tear itself, but the lachrymal moisture (see p. 169, n. 2) which may find its way into the throat and impede the utterance.

<sup>1</sup> 'Though the (utterance-of) the word "victory" be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface- [skin] -of-its-lips-pale-red, has been seen (by me).' *Jaya-śabda*, the word 'Victory!' i. e. *jayatu* or *vijayī bhava* was the regular form of saluting kings (cf. p. 65, n. 2). *Asaṅskāram*, so reads the Taylor MS.; the others have *asaṅskāra-p°*, which violates the usual caesura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *pāṭaloshṭha*, and it is a question whether *saṅskāra* can ever mean 'paint.' Some of the Beng., and amongst them the old MS. (Bodleian, 233),<sup>2</sup> supported by S. and C., read *a-saṅskārāl lolālakam idam mukham*, 'this countenance, having its curls hanging loosely from want of dressing.' *Oshṭha-puta*, 'the covering of the lip;' so *akshi-puta*, 'the skin covering the eye,' 'the eye-lid.' The student is reminded that in a compound, *oshṭha* optionally causes the elision of a preceding *a* (Gram. 38. k). The Mackenzie MS. has *pāṭaloshṭham mukham priye*.

<sup>2</sup> Sankara quotes the following from Bharata: *Kākubhiḥ prañipātaiś ca bhāgya-nindādibhiḥ tathā, evaṁ kṛite ca narīṇām puruṣho 'ti-priyo bhavet*.

Verse 187. ŚLOKA OR ANUŠṬUBH. See verses 5, 6, 11, 12, 26, 47, 50, 51, &c., 179.

प्रवलतमसामेवमप्यायाः शुभेषु हि वृत्तयः

सज्जमपि शिरस्यन्धः क्षिप्त्वा धुनोत्यहिशङ्कया ॥ १८८ ॥

शकुन्तला ।

<sup>a</sup> उट्टेदु अज्जउत्तो । खूणं मे सुअरिअप्पडिवन्धअं पुराकिदं  
तेसु दिअहेसु परिणाममुहं आसि । जेण साणुक्कीसोवि  
अज्जउत्तो मइ विरसो संवुत्तो । ॥ राजोत्तिष्ठति ॥ <sup>b</sup> अह कहं  
अज्जउत्तेण सुमरिदो दुक्खभाई अअं जणो ।

<sup>a</sup> उत्तिष्ठत्वार्यपुत्रः । नूनं मे सुचरित्रप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणाममुख-  
मासीत् । येन सानुक्रोशोऽप्यार्यपुत्रो मयि विरसः संवृत्तः । <sup>b</sup> अथ कथमार्यपुत्रेण  
स्मृतो दुःखभाग्ययं जनः ।

<sup>1</sup> 'O fair one ! let the unpleasant-feeling [unpleasantness] of (my) repu-  
diation (of thee) depart from thy heart. Somehow-or-other at that time  
the infatuation of my mind was strong. For such, for the most part,  
is the behaviour of those over-whom-(the quality of)-darkness-has-the-  
mastery, on happy-(auspicious)-occasions. A blind man shakes off even  
the garland thrown on his head, suspecting it to be [with the suspicion of  
its being] a snake.' *Vyatikam*=*apriyam*, K.;=*vipriyam*, C. *Apaitu*,  
some of the Beng. MSS. have *upaitu*, which is unintelligible. *Kimapi*,  
i. e. *anirvaśanīya-rūpaṃ yathā syāt*, 'in a manner not to be explained,' S.  
*Tadā*=*pratyaśeṣa-kāle*, 'at the time of repudiation.' *Prabala-tamasām*,  
i. e. *prabalam ajñānaṃ yeshāṃ te tathoktāḥ*, K. According to the Hindū  
philosophy there were three qualities or properties incident to the state of  
humanity, viz. 1. *Sattva*, 'excellence' or 'goodness' [quiescence], whence  
proceed truth, knowledge, purity, &c. 2. *Rajas*, 'passion' or 'foulness'  
[activity], which produces lust, pride, falsehood, &c., and is the cause of  
pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, in-  
fatuation, delusion, mental blindness, &c. *Subheshu*=*sat-karmasu*, 'in  
auspicious matters,' S. *Vṛttayaḥ*=*vyavahārāḥ*, S. *Dhunoti*=*nirasyati*,  
K. *Srajam*, see p. 272, n. 1.

<sup>2</sup> 'Assuredly my (evil deeds), committed in a former (birth), opposed  
to virtuous conduct, were in those days drawing towards (their appointed  
evil) issue, (seeing) that my husband, although of-a-compassionate-nature,  
became unfeeling towards me.' *Purā-kṛitam*, i. e. *janmāntara-karma*, S.

राजा ।

उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वमुपेक्षितस्ते

यो वाष्पविन्दुरधरं परिबाधमानः ।

तं तावदाकुटिलपक्षविलग्नमद्य

वाष्पं प्रमृज्य विगतानुशयो भवेयम् ॥ १८९ ॥

॥ इति यथोक्तमनुतिष्ठति ॥

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥

"अज्जउत्त । एदं तं अङ्गुलीअञ्जं ।

राजा ।

अस्मादङ्गुलीयोपलम्भाखलु स्मृतिरुपलब्धा ।

॥ आर्यपुत्र । एतत्तदङ्गुलीयकम् ।

(see p. 185, n. 3 at the end). *Pariṇāma-mukham* [*pariṇatābhimukham*, K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Pariṇāma* is 'the last stage of anything,' 'the stage of maturity,' 'the final result.' *mukha*, like *unmukha* (lit. 'looking towards'), has here the sense of 'tending towards,' 'being about,' 'being on the point.'

<sup>1</sup> Cf. p. 272, l. 8; and *uddharen no hṛdaya-śalyam*, Vikram., Act I.

<sup>2</sup> 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly, (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Pūrvam*, i. e. *pratyādeśa-velāyām*. *Paribādhamānaḥ* = *pīḍayan*, S. *Ā-kuṭila*, cf. *ā-tāmbra*, p. 228, l. 3, and p. 298, n. 1. *Vigatānuśayo* = *apagata-paścāttāpāḥ*. For *vāshpa* some of the Beng. have *kānte*, unsupported by any of the Devan. MSS. The repetition of *vāshpa* seems at first unnecessary, but not if it be borne in mind that *vāshpa* is properly 'the moisture in the eye,' and *vāshpa-vindu*, 'the tear-drop when it has left the eye' (see p. 169, n. 1 in the middle).

Verse 189. VASANTA-TILAKĀ (a variety of ŚAKVARĪ). See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181.



शकुन्तला ।

<sup>a</sup> विस्रमं किदं रोण । जं तदा अज्जउत्तस्स पच्चाअण्णकाले  
दुल्लहं आसि ।

राजा ।

तेन ह्यृतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमम् ।

शकुन्तला ।

<sup>b</sup> ए से विस्ससामि । अज्जउत्तो एव एं धारेदु ।

॥ ततः प्रविशति मातलिः ॥

मातलिः ।

दिंक्ष्या । धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायु-  
ष्मान्वर्धते ।

राजा ।

अभूत्सम्पादितस्वादुफलो मे मनोरथः । मातले । न खलु  
विदितोऽयमाखण्डलेन वृत्तान्तः स्यात् ।

मातलिः ॥ सस्मितम् ॥

किमीश्वराणां परोक्षम् । एत्वायुष्मान् । भगवान्मारीचस्ते

<sup>a</sup> विषमं कृतमनेन । यत्तदायुपुत्रस्य प्रत्यायनकाले दुर्लभमासीत् ।  
विश्रमामि । आयुपुत्र एवैनङ्कारयत् ।

<sup>b</sup> नास्मै

<sup>1</sup> A noun formed from the causal verb explained at p. 297, n. 1.

<sup>2</sup> 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i. e. receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring. *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition (cf. p. 81, l. 2, p. 83, l. 4, and p. 85, l. 5). *Āritu*, see p. 228, n. 1 at the end. *Samavāya*, 'inseparable or intimate connexion.' The Bengālī MSS. have *ritu-samāgamāśāṅsi* (the Bengālī recension, *ritu-samāgama-śāṅnam*), and S. *ritu-saṅgama-sūśakam*.

<sup>3</sup> *Dieṭṭyā*, see p. 299, n. 1. As to *putra-mukha*, &c., see p. 223, n. 1.

<sup>4</sup> *Akhaṇḍala* is one of a class of epithets (such as *puran-dara*, *balu-bhid*, *giri-bhid*, &c.) applied to Indra, as breaking cities, mountains, &c., into fragments with his thunderbolt (see p. 86, n. 2).

दर्शनं वितरति ।

राजा ।

शकुन्तले । अवलम्ब्यतां पुत्रः । तां पुरस्कृत्य भगवन्तं  
द्रष्टुमिच्छामि ।

शकुन्तला ।

<sup>a</sup> हिरिञ्चामि अज्जउत्तेण सह गुरुसमीवं गन्तुं ।

राजा ।

अथाचरितव्यमभ्युदयकालेषु । एह्येहि ।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविशत्यदित्या सार्धमासनस्यो मारीचः ॥

मारीचः ॥ राजानमवलोक्य ॥

दाक्षायणि ।

पुत्रस्य ते रणशिरस्ययमग्रयायी

दुष्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिवर्तितकर्म जातं

तत्कोटिमकुलिशमाभरणं मँघोनः ॥ १९० ॥

<sup>a</sup> जिहेम्यार्यपुत्रेण सह गुरुसमीपं गन्तुम् ।

<sup>1</sup> 'Allows thee a sight (of him),' i. e. 'graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

<sup>2</sup> 'But on joyful [festive] occasions the (usual) practice must be observed.' The Mackenzie MS. has *gantavyam* for *ācāritavyam*.

<sup>3</sup> 'O Dākshāyīṇī [i. e. Aditi, see p. 284, n. 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called Dushyanta, the lord [protector] of the earth, through whose bow that edged thunder-bolt of Indra, having rested from its work, has become (a mere) ornament.' *Raṇa-śirasi*, cf. p. 268, l. 12, and p. 87, n. 1. *Koṭimat* = *sāgram* = *tikshṇam*. *Kuliśam* = *vajram*. *Maghonaḥ*, gen. of *Maghavan*, a name of Indra, see declension in Gram. 155. c.

Verse 190. VASANTA-TILAKĀ (a variety of ŚAKYAM).<sup>\*</sup> See verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

अदितिः ।

<sup>a</sup> सम्भावणीआणुभावा से आकिदी ।

मातलिः ।

आयुष्मन् । एतौ पुत्रप्रीतिपिशुनेन चक्षुषा दिवौकसां  
पितरावायुष्मन्तमवलीकयतः । तावुपसर्प ।

राजा ।

मातले । एतौ

प्राहुर्द्वादशधास्थितस्य मुनयो यत्तेजसः कारणं

भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम् ।

यस्मिन्नात्मभुवः परोऽपि पुरुषश्चक्रे भवायास्पदं

द्वन्द्वं दक्षमरीचिसम्भवमिदं तत्सष्टुरेकान्तरम् ॥ १९१ ॥

<sup>a</sup> सम्भावनीयानुभावास्याकृतिः ।

<sup>1</sup> 'His dignity may be inferred from his form,' lit. 'his form has its dignity inferrible.'

<sup>2</sup> 'With an eye that betrays [betokens] affection for (thee as for) a son.' *Pisuna*, cf. p. 277, l. 8.

<sup>3</sup> 'This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Marīci, one remove from the Creator [Brahmā], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (gods who are the) sharers of (every) sacrifice, (and) in which (pair) Nārāyaṇa (or Viṣṇu), he (who was) even superior to the Self-existent [Brahmā], chose [made] the site for (his) birth.' *Dvādaśa-dhā*, there are twelve Ādityas or forms of the Sun, which represent him in the several months, or, as some say, attend upon his car (see p. 279, n. 3). They are the children of Aditi and Kaśyapa, and the gods Viṣṇu and Indra are reckoned among them. The other ten, according to the Viṣṇu-p. (p. 234), are Dhātṛi, Aryaman, Mitra, Varuṇa, Vivasvat, Pūshan, Parjanya, Aṅśa, Bhaga, and Tvaṣṭṛi; but the names of the Ādityas vary in the other Purāṇas. *Tejasah*, i. e. *sūryātmakasya*, 'consisting of the sun,' K.; = *sūryasya*, S.; = *ādityasya*, Chézy. *Bhuvana-trayasya*, i. e. *svarga-martya-pātālasya*, S. (see p. 314, n. 2). *Yajña-bhāgeśvaram* may simply mean 'the lord of a share of (every) sacrifice;'

Verse 191. ŚĀRDŪLA-VIKRĪPITA. See verses 14, 30, 36, 39, 40, 63, 79, 85, &c., 176.

मातलिः ।

अथ किम् ।

राजा ॥ प्रणिपत्य ॥

उभाभ्यामपि वासवानुयोज्यो दुष्यन्तः प्रणमति ।

मारीचः ।

वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः ।

॥ वच्छ । अप्पडिरहो होहि ।

१ वत्स । अप्पतिरथो भव ।

it seems, however, likely that *yajña-bhāga* is here synonymous with *kratu-bhuj*, 'a god,' though *yajña-bhāj* would be the more usual form. *Ātma-bhuvah* [abl. from *ātma-bhū*] = *svayambhuvah* = *brahmaṇah*, K. and C. *Parah* = *śreṣṭhaḥ*. *Puruṣa* = *Vishṇu*, K. ; = *Nārāyaṇa*, S. and C. *Bhavāya* = *janmane*, K. ; = *avatārāya*, S. *Āspadam* = *pratishṭhām* = *sthitim*, K. and S. *Upendrāvatārasya kāraṇam uktam bhavati*, K. *Dvandvam* = *mithunam* = *stri-puṇṣayor yugalam*. *Srashtur* = *Brahmaṇah*, K. and S. *Ekāntaram* = *ekāntaritam*, S. ; *ekaḥ puruṣo antaram vyavadhānam yasya tat tathoktam*. *Brahmaṇo Marīciḥ*, *Marīceḥ Kaśyapaḥ*, *Brahmaṇo Dakṣaḥ*, *Dakṣād Aditir iti ekāntaram*, K. *Ekaḥ puruṣo antaram antardhānam yasya tad dvandvam*, Chézy. As Kaśyapa and Aditi were the grandchildren of Brahmā, they were only removed from him by Marīci and Dakṣa, their parents and his children (see p. 279, n. 3). Vishṇu, as Nārāyaṇa, or the Supreme Spirit (*puruṣa*), moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmā sprang. As Vishṇu, or the Preserver, he became incarnate in various forms, and chose Kaśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatāra in which he was called 'Upendra' (or *Indrānuja*, *Indrā-varāja*), 'Indra's younger brother' (according to some identified with Kṛiṣṇa), and in his Vāmana or Dwarf-Avatāra (see p. 275, n. 2). *Puruṣa* is properly 'that which sleeps or abides in the body' [*puri śete*]. The worshippers of Vishṇu identify him with Nārāyaṇa and with Brahma, and name him Mahā-puruṣa, Purushottama, i. e. 'the Supreme Spirit,' thus exalting him above Brahmā, the Creator. Kālidāsa seems by this verse to include himself among the Vaiṣṇavas.

<sup>1</sup> *Ubhābhyām* [dat. dual], i. e. *Aditi-Mārīcābhyām*, S. *Vāsavānu-yojyaḥ* = *Indrājiākārī*, 'Indra's servant,' S. The Bengālī MSS. have *vāsava-niyoyo* (cf. p. 273, l. 3).

<sup>2</sup> *A-pratiratha*, 'an invincible hero ;' see p. 177, l. 6, n. 1 in the middle.

शकुन्तला ।

<sup>a</sup> दारअसहिदा वो पादवन्दणं करोमि ।

मारीचः ।

वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।

आशीरन्या न ते योग्या पौलोम्या सदृशी भव ॥ १९२ ॥

अदितिः ।

<sup>b</sup> जादे । भर्तुणो बहुमदा होहि । अवस्सं दीहाऊ वच्छओ  
उहअकुलणन्दणो होदु । उवविसह ।

॥ सर्वे प्रजापतिमभित उपविशन्ति ॥

मारीचः ॥ एकैकं निर्दिशन् ॥

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।

अच्चा वित्तं विधिश्चेति चितयं तत्समागतम् ॥ १९३ ॥

<sup>a</sup> दारकसहिता यां पादवन्दनं करोमि । <sup>b</sup> जाते । भर्तुर्वहुमता भव । अयग्रयं  
दीर्घायुर्वत्स उभयकुलनन्दनो भवतु । उपविशत ।

<sup>1</sup> '(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee; mayst thou be like Paulomī!' (see p. 272, n. 1 at the end.) As to *Ākhaṇḍala*, see p. 303, n. 4.

<sup>2</sup> As to the title *Prajāpati*, see p. 279, n. 3.

<sup>3</sup> 'All hail! the virtuous Śakuntalā, (her) noble offspring, your Highness (Dushyanta)! Piety [faith], Fortune [wealth], Action; this trio is here combined.' *Sad*, i. e. *bhōya-kṛta-guṇa-sampannam*. *Śraddhā*, being feminine, of course represents Śakuntalā; *vittam*, being neuter, her offspring (*apatyom*), viz. Sarva-damana or Bharata; and *vidhi*, being masculine, Dushyanta. *Vidhi*, according to C., is *veda-bodhitōcāraṇa*, 'putting in practice the precepts of the Vedas;' it may, perhaps, imply power as exhibited in action. Cf. *Raghu-v.* ii. 16, *bābhau sū tena satōm matena śraddheva sūkshhā vidhinopapannā*, 'she (accompanied) by him, who was honoured by all good men, appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

राजा ।

भगवन् । प्रागभिप्रेतसिद्धिः । पश्चाद्दर्शनम् । अतोऽपूर्वः  
खलु वोऽनुग्रहः । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं

घनोदयः प्राक्तदनन्तरं पयः ।

निमित्तनैमित्तिकयोरयं क्रम-

स्तव प्रसादस्य पुरस्तु सम्पदः ॥ १९४ ॥

मातलिः ।

एवं विधातारः प्रसीदन्ति ।

राजा ।

भगवन् । इमामाज्ञाकरीं वो गान्धर्वेण विवाहविधिनीप-

<sup>1</sup> 'First (came) the accomplishment of my desires ; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' S. explains thus—*Sakuntalā-prāpakam bhavad-darśanam bhaviṣhyati iti evam mamābhipretam āsit, tāvat prabhāvād darśana-pūrvam nirvyūḍham. Tathā ēa naimittikānantaram nimittotpattir iti anugrahasyāpūrvatvam iti bhāvaḥ*, 'my desire was that the sight of thee might lead to my recovery of Sakuntalā. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apūrvāḥ*.

<sup>2</sup> 'First appears the blossom, then the fruit ; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect ; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'what is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras* = *prathamatas*, S. *Sampadaḥ* (nom. pl.) = *abhiṣṭa-siddhiḥ*, S. ; it is clearly meant to be synonymous with *abhipreta-siddhiḥ* just above.

<sup>3</sup> 'Thus (it is that) the creators of-all-beings perform favours.' *Vidhātṛi* must here be equivalent to *Prajāpati* (see p. 279, n. 3).

Verse 194. *VAṆŚA-STRAVILA* (a variety of *JAGATĪ*). See verses 18, 22, 23, &c., 180.

यस्य कस्यचित्कालस्य<sup>१</sup> वन्धुभिरानीतां स्मृतिशैथिल्यात्प्र-  
त्यादिशन्नपराद्धोऽस्मि तत्रभवतो युष्मत्सगोचस्य कण्वस्य ।  
पश्चादङ्गुलीयकदर्शनादूढपूर्वां तद्बुहितरमवगतोऽहं । तच्चि-  
त्रमिव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे

तस्मिन्नतिक्रामति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत्प्रतीति-

स्तथाविधो मे मनसो विकारः ॥ १९५ ॥

मारीचः ।

वत्स । अलमात्मापरार्थशङ्कया । सम्मोहोऽपि त्वय्यनुप-  
पन्नः । श्रूयताम् ।

राजा ।

अवहितोऽस्मि ।

मारीचः ।

यदैवाप्सरस्तीर्थावतरणात्प्रत्यक्षवैक्लव्यां शकुन्तलामादाय

<sup>१</sup> *Kasyaṭit kālasya*, i. e. *kasminścit kāle*, C.

<sup>२</sup> Called Kāśyapa as being of the race of Kaśyapa (see p. 22, n. 3).

<sup>३</sup> 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' i. e. my mind has passed through similar transitions. Thus, as K. observes, when Dushyanta first saw Śakuntalā, he repudiated her (see p. 200, l. 2, and p. 201, l. 4); when she passed out of his presence, he began to relent and doubt (see verse 131); and when he saw the ring, he was convinced she was his wife. *Neti*, see p. 140, n. 2. *Samaksha-rūpe*, i. e. *samaksha-vidyamāna-rūpe*, C. *Padāni* = *pada-śihnāni*, C. *Vikāra* = *svarūpānyathā-bhāva*, S. May not *saṃśayaḥ* apply to both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

<sup>४</sup> The Mackenzie MS. and my own have *aparādha*; the others, *apaśāra*.

<sup>५</sup> 'After [in consequence of] her descent to Āpsaras-tīrtha,' see p. 271,

मेनका दाक्षायणीमुपगता । तदैव ध्यानादवगन्तोऽस्मि ।  
दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी त्वया  
प्रत्यादिष्टा नान्यथेति । स चायमङ्गुलीयकदर्शनावसानः ।

राजा ॥ सोच्छासम् ॥

एष वचनीयान्मुक्तोऽस्मि ।

शकुन्तला ॥ स्वगतम् ॥

<sup>a</sup> दिट्टिआ । अकारणपच्चादेसी ए अज्जउत्तो । ए हु संत्तं  
अत्ताणं सुमेरेमि । अहवा पत्तो मए स हि साबो विरह-  
सुखहिअआए ए विदिदो । जदो सहीहिं सन्दिट्ठमिह ।  
भत्तुणो अङ्गुलीअअं दंसइदवन्ति ।

मारीचः ।

वत्से । चरितार्थासि । सहधर्मचारिणं प्रति न त्वया मन्युः  
कार्यः । पश्य ।

शापादसि प्रतिहता स्मृतिरोधरूक्षे

भर्तार्यपेततमसि प्रभुता तवैव ।

<sup>a</sup> दिष्ट्या । अकारणप्रत्यादेशी न आर्यपुत्रः । न खलु शत्रुमात्मानं स्मरामि । अथवा  
प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः । यतः सखीभ्यां सन्दिष्टास्मि ।  
भर्तुरङ्गुलीयकं दर्शयितव्यमिति ।

n. 1, and p. 215, l. 18. According to S., *Apsaras-tīrtha* = *sacī-tīrtha* (see p. 205, l. 12). Menakā was Śakuntalā's mother (see p. 44, l. 11).

<sup>1</sup> 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvāsas, and on no other account, and this same (curse) has terminated on the sight of the ring.' *Durvāsas*, see p. 137, n. 2. *Tapasvinī* = *anukampyā*, S. (cf. p. 246, l. 7). *Saha-dharma-čārīṇī* = *patī-vratā*, S.

<sup>2</sup> *Vačānīyāt*, i. e. *sādhvī-nirākaraṇa-rūpāpavādāt*. *Vačānīyam* = *vā-čyam*, p. 198, l. 12.

<sup>3</sup> The Colebrooke and Mackenzie MSS. and my own have *sattam* or *salam* (= *śaptam*), supported by S. The Taylor has *sačcam* (= *satyam*), supported by K. and the Bengālī.

<sup>4</sup> *Sūnya-hṛdayayā*, cf. p. 137, l. 11, with n. 2.

<sup>a</sup> 'Thou hast gained thy object.' *Čaritārthā* = *labdhārthā* = *kṛitārthā*. The Mackenzie has *viditārthā*.



द्याया न मृद्विति मलोपहतप्रसादे

गृहे तु दर्पणतले मुलभावकाङ्गा ॥१९६॥

रुजा ।

भगवन् । अत्र खलु मे वंशप्रतिष्ठा । ॥ इति बालं हस्तेन गृह्णाति ॥

नातृत्रः ।

तथाभाविनमेनं चक्रवर्तिनसवगच्छतु भवान् । पश्य ।

रयेनानुत्खातस्तिमितगतिना तीर्णजलधिः

पुरा सप्तद्वीपां जयति वसुधामप्रतिरयः ।

इहायं सत्त्वानां प्रसभदमनात्सर्वदमनः

पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणेत् ॥१९७॥

‘Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].’ *Smṛiti-roḍha*, the Mackenzie has *smṛiti-doṣha*. *Apeta-tamasi*, cf. p. 301, n. 1. *Probhūtā*, K. refers to verse 73, p. 124. *Chāyā* = *pratirimbam*. *Murchati* = *vyōpacti*, K.; = *ephyrati*, S. (see p. 201, n. 3). *Malopahota-prasāde* = *malōpagata-prazannotve*, S.; = *mōlinyena nashṭā prazannatō*, K. *Swabhāvakāṅgā* = *sukhaṇa labhyaḥ praveśo yasyōh* = *prāptācaśhīti*, S. (cf. p. 47, l. 3). S. observes that *darpaṇa-tale* answers to *bhartari*; *malopahota* to *smṛiti-roḍha*; *chāyā* to *probhūtā*; and, we may add, *buddhe* to *apeta-tamasi*.

<sup>2</sup> *Atta*, &c., i.e. *aryāṃ Śakuntalāyām, kuloddhāraka-putrōtpādakatvena*, ‘in this Śakuntalā, because she has given birth to a son, the upholder of my family!’ K.; cf. p. 260, l. 11, and p. 124, l. 3.

<sup>3</sup> *Tena prakāreṇa kuloddhārakatvena bhaviṣhyantam*, K. *Čukravartinam* = *śūrabhāvanam*, ‘a monarch of the whole earth,’ K. (see verse 12).

<sup>4</sup> ‘Previously (as) an invincible-warrior, having crossed the ocean in a chariot whose motion is not (made) unsteady by uneven-ground, he will

Verse 196. *VARĀṆTA-NILĀĪ* (a variety of ŚĀKTAĪ). See verses 8, 27, 31, 42, 46, 64, 74, 80, 82, 83, 91, 92, 94, 95, 100, 104, 105, 107, 122, 124, 144, 145, 152, 157, 163, 170, 181, 189.

Verse 197. *ŚĪKHAṆĪ* (a variety of ĀṬYASHĒ). See verses 9, 24, 44, 62, 112, 141.

राजा ।

भगवता कृतसंस्कारे सर्वमस्मिन्वयमाशास्महे ।

अदितिः ।

१ भञ्जवं । इमा ए दुहितुमणोरहसम्पत्नी ए कणोवि दाव

॥ भगवन् । अस्या दुहितुमनोरयसम्पत्तेः कणोऽपि तावत्

subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) *Sarva-damana*; but (then) he will acquire the appellation *Bharata*, from his support of the world.' *Rathena*, see p. 9, l. 2. *An-utkhāta*<sup>o</sup> (*nimnonnata-pradeśasyābhāvād anutkhā-tam*, K.), so reads the Mackenzie MS., supported by K.; the others, *an-udghāta*; cf. p. 10, l. 6, with n. 1. *Stimīta* = *anishkampa*, K.; = *apratibandhārtha-durgamanena*, S. 'By this epithet it is indicated that the chariot would have the power of going in the air' (*tena viśeṣaṇena rathasya ākāśagāmitvaṃ sūcītam*), K. *Sapta-dvīpām*, according to the mythical geography of the Hindūs, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called *Jambu-dvīpa*, and was in the centre, having in the middle of it the sacred mountain *Meru* or *Sumeru*, inhabited by the gods. About *Jambu* flowed the sea of salt-water (*lavaṇa*), which extends to the second *Dvīpa*, called *Plaksha*, which is in its turn surrounded by a sea of sugar-cane juice (*ikshu*). And so with the five other *Dvīpas*, viz. *Sālmali*, *Kuśa*, *Krauñca*, *Sāka*, and *Pushkara*, which are severally surrounded by the seas of wine (*surā*), clarified butter (*sarpis*), curds (*dadhi*), milk (*dugdha*), and fresh-water (*jala*), *Vishṇu*-p. p. 166; see *Indian Wisdom*, p. 419. *A-pratiratha* = *a-tulyaratha* = *mahāratha*, S. (see p. 177, n. 1 in the middle). *Iha* = *asmin āśrame*, K. *Sattvānām* = *prāṇinām* *siṃhādīnām*, S.; = *śarabha-siṃhādīnām*, K. *Prasabha-damanāt* = *balātkāreṇa mardanāt*. The name *Bharata* is derived from root *bhṛi*, 'to bear,' 'support.' Many Indian princes were so named, but the most celebrated was this son of *Dushyanta* and *Sakuntalā*, who so extended his empire that from him the whole of India was called *Bhārata* or *Bharata-varsha*; and whose descendants, the sons of *Dhṛita-rāshṭra* and *Pāṇḍu*, by their quarrels, formed the subject of the *Mahā-bhārata* (see p. 15, n. 1).

<sup>1</sup> 'We invoke all blessings on him for whom the prescribed-rites were performed by your Holiness,' or 'we have high hopes and expectations of him,' &c. As to *kṛita-sanskāre*, see p. 258, n. 2, and p. 199, n. 1.

<sup>a</sup> सुदवित्थारो करीअदु । दुहिदुवच्छला मेणआ इह एव  
मं परिचरन्ती चिट्ठुइ ।

शकुन्तला ॥ आत्मगतम् ॥

<sup>b</sup> मणोरहोक्खु मे भणितो भअवदीए ।

मारीचः ।

तपःप्रभावात्प्रत्यक्षं सर्वमेव तत्रभवतः ।

राजा ।

अतः खलु ममानतिक्रुद्धो मुनिः ।

मारीचः ।

तथाप्यसौ प्रियमस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।

शिष्यः ॥ प्रविश्य ॥

भगवन् । अयमस्मि ।

मारीचः ।

गालव । इदानीमेव विहायसा गत्वा मम वचनात्तत्र-  
भवते कखाय प्रियमावेदय । यथा पुत्रवती शकुन्तला  
तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः ।

यदाज्ञापयति भगवान् । ॥ इति निष्क्रान्तः ॥

<sup>a</sup> श्रुतविस्तारः क्रियताम् । दुहिदुवत्सला मेनकेहैव मां परिचरन्ती तिष्ठति ।

<sup>b</sup> मनोरथः खलु मे भणितो भगवत्या ।

<sup>1</sup> 'Let Kanva also be made acquainted with all the circumstances.' S. has *jñāta-vistarah*; the Beng. MSS., *vijñātārthah*.

<sup>2</sup> Here, and in the insertion of *me* in the next line, I have followed the Mackenzie MS. and my own, as I have often done, if supported by K.

<sup>3</sup> 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' *Sishyānām madhye ko atra tiṣṭhati iti arthah*, 'which among my pupils is in waiting here? such is the meaning of *kah*, &c.,' S'. Compare p. 69, l. 11; p. 263, l. 5.

मारीचः ।

वत्स । त्वमपि स्वापत्यदारसहितः सख्युराखण्डलस्य  
रथमारुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा ।

यदाज्ञापयति भगवान् ।

मारीचः ।

अपि च ।

तव भवतु विदौजाः प्राज्यवृष्टिः प्रजासु  
त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालम् ।  
युगशतपरिवर्तानेवमन्योन्यकृत्यै-  
नयतमुभयलोकानुग्रहस्त्रार्धनीयैः ॥ १९८ ॥

राजा ।

भगवन् । यथाशक्ति श्रेयसे यतिष्ठे ।

मारीचः ।

वत्स । किं ते भूयः प्रियमुपहरामि ।

<sup>1</sup> Here I have followed the Colebrooke MS. The others have *sāpatya-dāra-sahitaḥ*; the Bengālī, *sāpatya-dāraḥ*.

<sup>2</sup> 'May Indra be bountiful of (his) rain towards thy subjects! Do thou also, abundantly-dispensing [diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds;' i. e. you by sacrificing, and Indra by showers, confer benefits on the inhabitants of Svarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pātāla (see p. 275. n. 2). *Vidaṁjas* or *Viḍojas* is one of Indra's names, see p. 303, n. 4. *Prājya-vṛishṭi* = *prācūra-varshaṇa*. *Viṭata-yajña* = *vistṛita-yāga*, K. *Svargiṇaḥ* = *devān*, K. *Prīṇaya alam* = *alam bhāvaya*, K.; = *atyarthena santoshaya*, S. *Yuga-śata-parivartān* = *yugānām śatāni tesham parivartanāni*.

<sup>3</sup> K. has *śreyasi* and interprets it by *dharme*. S. has the same and explains it by *prāśasta-kṛitye*.

Verse 198. MĀLINĪ or MĀNINĪ (a variety of ATĪ-ŚAKVARĪ). See verses 10, &c., 171.

राजा ।

अतः परमपि प्रियमस्ति । यदिह भगवान्प्रियं कर्तुमिच्छति ।  
तर्हीदमस्तु भरतवाक्यम् ।

प्रवर्ततां प्रकृतिहिताय पार्थिवः  
सरस्वती श्रुतिमहतां महीयताम् ।

<sup>1</sup> 'Is there any favour still greater than this? As (however) on this occasion his Holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).' *Ataḥ parom*, i. e. *adhikam*. *Ataḥ praśnōrthe kākur anuśandheyā*, see p. 264, n. 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly quoted by the commentators. He seems to have superintended the exhibition of the drama called Lakshmi-svayamvara (composed by Sarasvatī, see p. 28, n. 1) in Indra's heaven. See Vikram, Act III, and middle of Act II, *Muninō Bharatena yuḥ prayogo bhavati-hv oshṭa-roṣṭro-roṣṭro nibaddhaḥ*, &c. It was not unusual to close the plays by quoting one of Bharata's verses; compare the conclusion of the *Ratnāvalī*. The commentator supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

<sup>2</sup> 'Let the king exert himself for the welfare of his subjects. Let Sarasvatī be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [Śiva], who-is-self-existent, (and) whose-Energy-is-everywhere-diffused, put an end to my future birth [deliver my soul from passing into another state of being].' *Pravartatām=prayatātām*. *Sarasvatī (=Bhārati, K.)* is the wife of the god Brahmā. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. *Sar-svatī* signifies 'flowing,' and is also applied to a river. *Śruti-mahatām*, &c., some MSS. have *śruti-mahatī mahīyātām*, K. *śruti-mahatām*. According to the latter, *śruti=śāstra*, *mahatām=śreṣṭhānām*. I see no reason why *mahatām* should not be the gen. pl. of the pres. part. regularly formed from *mah*, 'to honour.' *Śruti-mahatām* might then mean 'lovers of literature.' *Mahīyātām=pūjyātām*, K. *Nīla-lohitāḥ*, 'blue and red;' i. e. according to K., *vāma-bhāge nīlah*, *dakṣiṇa-bhāge lohitaḥ*, 'on the

ममापि च क्षपयतु नीललोहितः  
पुनर्भवं परिगतशक्तिरात्मभूः ॥१९९॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ सप्तमोऽङ्कः ॥

॥ समाप्तमिदमभिज्ञानशकुन्तलं नाम नाटकम् ॥

॥ शुभं भूयात् ॥

left side blue, on the right side red.' Siva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterized by the quality *tamas* (see p. 301, n. 1) and named Rudra, Kṛla, &c., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahmā purposed to create a son, a youth of purple complexion [blue and red, *nīla lohita*] appeared, crying and running about [*ru, dru*, whence Rudra],' Vishṇu-p. p. 58. Some refer this name to the colour of his throat (see p. 257, n. 2). *Parigata-śaktiḥ; prōpiā śaktiḥ Pārvatī yena sa tathoktaḥ*. Hence, *Sakti* = *Pārvatī*, Siva's wife. The wives of the deities were supposed to personify their energy or active power. *Ātma-bhū*, although properly a name of Brahmā, is applied equally to Vishṇu and Siva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine Soul is the *summum bonum* of Hindū philosophy (cf. p. 184, n. 3 at the end). Kālidāsa indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Siva, who had a large temple in Ujjayinī, the city of king Vikramāditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. RUĆIRĀ or PRABHĀVATĪ (a variety of ATIJAGATĪ), containing thirteen syllables to the Pāda or quarter-verse, each Pāda being alike.

ॐ - ॐ - ॐ | ॐ ॐ ॐ ॐ | ॐ - ॐ - ॐ - ॐ ॥

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In the following Index the first number refers to the page, the second to the line. When, however, a number is followed by one of the letters <sup>a</sup>, <sup>b</sup>, <sup>c</sup>, <sup>d</sup>, the number and line of the verses are indicated.

n, after a number = note; after a word = neuter; ind. = indeclinable participle.

° denotes that the word or part of the word under reference has to be supplied.

A hyphen before a word denotes that the word occurs at the end of a compound.

Prākṛit words have been referred to under their Sanskrit equivalents.

Words explained in the notes but not found in the text are printed in Roman type.

- a-* in *a-tas*, *a-tra*, *a-tha*, &c.  
*a-*, before consonants, in *a-kāṣṭha*, &c.; *an-*, before vowels, in *an-aghā*, &c.  
*anṣa*, 106<sup>a</sup>; °virortin, 78<sup>c</sup>.  
*anṣu*, 20<sup>b</sup> (*hīma*°); 116<sup>b</sup> (*gharma*°).  
*anṣuka*, 34<sup>b</sup>; 169<sup>b</sup>.  
*anṣa*, 30<sup>a</sup>; 175<sup>c</sup>; du. 63<sup>b</sup>.  
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*a-kāle*, 260, 1, 2.  
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*a-kaitava*, adj. 208, 12.  
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*-akṣha* (for *akṣi*), 78<sup>c</sup>; 124<sup>c</sup>.  
*a-kṣama*, adj. 112, 4; ā, f. 8<sup>d</sup>.  
*a-kṣoyya*, adj. 47<sup>b</sup>.  
*a-kṣara*, n. 53, 6; 78<sup>b</sup>; 144<sup>b</sup>;  
°*artha*, 184, 2.  
*akṣi*, n. 62, 2; 65, 7; (at end of a comp. -*akṣha*.)  
*a-kṣhaṇḍa*, adj. 44<sup>c</sup>.  
*a-grihīta*, 230, 8 (*artha*).  
*agni*, 10<sup>b</sup>; 28<sup>b</sup>, &c.; °*śuraṇa*, 148, 4; 189, 4.  
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 ni-vṛitya, ind. 212, 10.  
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*pattrikā*, 250, 10.  
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*pari-gata*, 199<sup>d</sup>; 269, 13.  
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*pari-grīhya*, ind. 88, 5.  
*pari-graha*, 22<sup>a</sup>; 129<sup>b</sup>; 132<sup>a</sup>; °bahu-tta, 73<sup>a</sup>.  
*pari-grahitri*, 102<sup>b</sup>.  
*pari-gṛha*, 49<sup>b</sup>; 279, 5 (megha°).  
*pari-ḥaya*, 156, 12; 182, 6.  
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*pari-ḥarikā*, 238, 8.  
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*pari-ḥumhya*, ind. 103<sup>b</sup>.  
*pari-ḥhanna*, 227, 5.  
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*pari-tāpa*, 71<sup>b</sup>; 109<sup>d</sup>.  
*pari-taśa*, 2<sup>a</sup>; 150, 3.  
*pari-tyakta*, 92<sup>a</sup>; 247, 4, &c.  
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*pari-tyajāt*, 164, 3.  
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*pari-bādhā*, 75<sup>b</sup> (°pelava).  
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*pari-mukta*, 223, 9.  
*pari-mrīṣ*, 241, 11.  
*pari-lagna*, 58, 1 (śākhā°).  
*pari-varta*, 198<sup>c</sup>.  
*pari-vartā*, 165, 7; 227, 5, 6.  
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*pari-vaha*, 170<sup>d</sup>.  
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*pari-vrit*, 177<sup>b</sup>.  
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*pari-vrānta*, 37, 5; 52, 11.  
*pari-shad*, f. 4, 2; 6, 2.  
*pari-shvajamāna*, 158, 6.  
*pari-shvajya*, ind. 147, 7.  
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*pari-samāpta*, 110<sup>d</sup>.  
*pari-samāpya*, ind. 134, 10.  
*pari-haraṇiya*, 93, 9.  
*pari-hā*, pass. 5, 2; 108, 6, &c.  
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*pari-hāsa*, 47, 3; 52<sup>b</sup>; 240, 3.  
*pari-hri*, 128, 12; 258, 4.  
*pari-kshya*, ind. 125<sup>a</sup>.  
*parita*, 112<sup>d</sup> (hutatava°).  
*parusha*, 212, 8 (pratyādesa°).  
*paroksha*, 303, 16; 52<sup>a</sup>.  
*parpa*, 172<sup>b</sup>; cf. eapta°.  
*parya-āta*, 167, 2 (u/aja°).  
*parya-ākula*, 30<sup>d</sup>; 57, 5; 216, 7.  
*parya-āpta*, 135, 14.  
*parya-āya*, 226, 4.  
*parya-utauka*, 39, 6; 106, 7; 224, 12 (°monas); °bhū, 104<sup>b</sup>.  
*parya-upāyana*, 38, 2.  
*partata*, 279, 7.  
*partan*, 167<sup>c</sup>; °bhāga, 85<sup>c</sup>.  
*pallata*, 26, 2; 89<sup>b</sup>; 152<sup>a</sup>, &c.  
*pallavita*, 112, 12.  
*palcula*, 40<sup>c</sup>.  
*pavana*, m. 15<sup>a</sup>; 60<sup>b</sup>; 91<sup>d</sup>.  
*paśu*, 133<sup>b</sup>; 159<sup>b</sup>; 267, 10.  
*paśca*, 7<sup>b</sup> (°urdha).  
*paśāt*, adv. 34<sup>a</sup>; 61<sup>a</sup>; 245, 2, &c.; °tapa, 233, 6; 234, 13.  
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*r. pā*, caus. *pālayoti*, 306, 6.  
*pāṇṣula*, adj. 130<sup>b</sup>.  
*pālaccara*, 218, 8; 252, 12.  
*pālata*, 3<sup>a</sup>; 187<sup>b</sup>.  
*pāndu*, 19<sup>d</sup>; 61<sup>b</sup>; 85<sup>a</sup>; 115<sup>b</sup>.  
*pāndura*, adj. 63<sup>b</sup>; 134<sup>a</sup>.  
*pātro*, 129, 7; 240, 12, &c.; cf. *prati*; °i-kṛita, 121<sup>d</sup>.





- praty-arpita*, 102<sup>d</sup> (<sup>c</sup>*nyāsa*).  
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*praty-arekshya*, ind. 20, 6.  
*praty-aham*, 48<sup>b</sup>; 67, 5; 137<sup>a</sup>.  
*praty-āhāta*, 234, 4.  
*praty-āgata*, 263, 4 (<sup>c</sup>*prāṇa*).  
*praty-ā-lakṣh*, 204, 7.  
*praty-ādiśat*, 309, 1, 2.  
*praty-ādiśīta*, 216, 2; 132<sup>a</sup>; 138<sup>a</sup>.  
*praty-ādeśa*, 80, 2, n.; 141<sup>a</sup>, &c.  
*praty-ādeśin*, 310, 7.  
*praty-āyana*, 303, 3 (<sup>c</sup>*kāla*).  
*praty-ā-līng*, 165, 6.  
*praty-āsanna*, 55, 10.  
*praty-utpanna*, 206, 2 (<sup>c</sup>*matī*).  
*praty-ūsha*, 61, 1.  
*r. pralh*, caus. *prathayati*, 68<sup>b</sup>.  
*prathama*, 85, 10; 106, 6; 165<sup>a</sup>; <sup>m</sup>, 7, 8; 81<sup>d</sup>; 89<sup>a</sup>, &c.  
*prathīta*, 209, 5.  
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*pra-panna*, 1<sup>d</sup>.  
*pra-pāta*, 142<sup>d</sup>.  
*pra-bala*, 188<sup>c</sup> (<sup>c</sup>*lamus*).  
*pra-buddha*, 113<sup>a</sup>.  
*pra-bodha*, 236, 10.  
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*pra-bhā*, 26<sup>b</sup> (<sup>c</sup>*tarala*).  
*pra-bhāta*, 62, 2; 142, 6.  
*pra-bhāva*, 43, 3; 95, 4; 154, 17; <sup>vat</sup>, 39, 1.  
*pra-bhu*, 71, 7; <sup>ōā</sup>, 127<sup>b</sup>; 196<sup>b</sup>; <sup>ōva</sup>, 206, 4.  
*pra-bhū*, 54, 10; 127, 3; 138, 1; 162<sup>c</sup>; 173<sup>a</sup>.  
*pra-bhṛitī*, adv. 110, 2, 7; 165, 7 (<sup>c</sup>*adya*).  
*pra-bhṛaśīta*, 139, 4; 205, 13.  
*pra-matta*, 81<sup>d</sup>.  
*pra-mada*, adj. 'wanton'; <sup>ā</sup>, f. 24<sup>b</sup>; 119<sup>d</sup>; <sup>ōvana</sup>, 231, 9; 236, 7; 237, 3.  
*pra-māna*, 21, 6; 22<sup>d</sup>; <sup>ādika</sup>, 30<sup>b</sup>; <sup>ī-kṛita</sup>, 230, 11.  
*pra-māda*, 158<sup>b</sup> (<sup>c</sup>*śkhalita*).  
*pra-mārjita*, 256, 2.  
*pra-mukhe*, with gen. 186<sup>a</sup>.  
*pra-mṛjya*, ind. 159, 5; 189<sup>d</sup>.  
*pra-yat*, 57, 9.  
*pra-yatna*, 10, 4.  
*pra-yam*, 223, 14.  
*pra-yā*, 7<sup>d</sup>; 106<sup>b</sup>; 158<sup>c</sup>.  
*pra-yukta*, 269, 5; 299, 2.  
*pra-yoga*, 2<sup>a</sup>; 8, 1; <sup>ōā</sup>, 5, 2.  
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*pra-varin*, 66<sup>b</sup>.  
*pra-vāta*, 103, 5, n.; 240, 10.  
*pra-vāsa*, 142, 4; 83<sup>c</sup>; 146, 3.  
*pra-vibhakti*, 170<sup>b</sup> (<sup>c</sup>*rasma*).  
*pra-viś*, 9, 2; 20, 11; 33<sup>d</sup>, &c.; caus. 85, 7; 214, 11.  
*pra-viśya*, ind. 3, 1; 16, 8, &c.  
*pra-viśīta*, 7<sup>b</sup>; 95, 4; 282, 5.  
*pra-vṛit*, 77, 9; 164, 3; 199<sup>a</sup>.  
*pra-vṛita*, 6, 6; 131<sup>b</sup>; 205, 4.  
*pra-vṛitti*, 22<sup>d</sup>; 97<sup>b</sup>; 181<sup>b</sup>.  
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*pra-veśa*, 194, 2; 239, 9; 144<sup>c</sup>; <sup>ōka</sup>, 97, n. 3; 217, 1.  
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*pra-sīhita*, 62<sup>a</sup>.  
*praśna*, 198, 2; 201, 4.  
*praśṭavya*, 48, 4; 107, 3, &c.  
*pra-sat*, 218, 2; 277, 1; 308, 9; caus. 67, 7; 134<sup>b</sup>.  
*pra-sanna*, 195, 9; 122<sup>b</sup>.  
*pra-sabham*, adv. 5<sup>a</sup>, n.; 197<sup>c</sup>.  
*pra-sara*, 29<sup>a</sup>; 62<sup>c</sup>.  
*pra-sava*, 167, 3; 214, 8; 111<sup>c</sup>.  
*pra-savini*, 153, 5 (<sup>c</sup>*vira*).  
*pra-sāda*, 223, 13; 263, 12; 161<sup>c</sup>; 194<sup>d</sup>; 196<sup>c</sup>.  
*prasādāna-tas*, 6, 2.  
*pra-sādā*, caus. 154, 6.  
*pra-sādāna*, 154, 8; 251, 7.  
*pra-sārta*, 287, 8; 180<sup>a</sup>.  
*pra-sikta*, 157<sup>c</sup>.  
*pra-sūta*, 168, 3; 293, 4.  
*pra-sūti*, 89<sup>c</sup>; 268, 7; 157<sup>c</sup>.  
*pra-sūya*, ind. 99<sup>c</sup>.  
*pra-sri*, 65, 2; 145, 6; 196, 6.  
*pra-stāva*, 294, 14.  
*pra-stāvanā*, 8, 8.  
*pra-sthā*, 160, 6; caus. 93, 10.  
*pra-sthāna*, 82, 10; 105<sup>d</sup>, &c.  
*pra-sthita*, 16, 6; 51, 10; 110<sup>a</sup>.  
*pra-snigdha*, 14<sup>b</sup>.  
*pra-harishyat*, 140<sup>c</sup>.  
*pra-hasana*, 99, n. 1.  
*pra-hasita*, 207, 4.  
*pra-hasya*, ind. 254, 2.  
*pra-hri*, 11<sup>b</sup>; 57<sup>b</sup>.  
*prāṇśu*, 49<sup>b</sup>.  
*prāgra*, 117<sup>a</sup> (<sup>c</sup>*sara*).  
*prājya*, 198<sup>a</sup> (<sup>c</sup>*vṛiṣṭi*).  
*prāñc*, 'eastern'; *prāñ*, f. 99<sup>c</sup>; *prāk*, adv. 194, 12; 123<sup>c</sup>; 194<sup>b</sup>.  
*prāṇa*, 38<sup>d</sup>; 176<sup>a</sup>; <sup>ōrat</sup>, 1<sup>c</sup>.  
*prāñin*, 1<sup>c</sup>; 111<sup>b</sup>.  
*prānta*, 88<sup>b</sup>; 137<sup>b</sup>; 147<sup>a</sup>.  
*prāp*, caus. 115, 3.  
*prāpita*, 244, 9.  
*prāpta*, 310, 8.  
*prāpya*, ind. 173, 7.  
*prāyas*, adv. 163<sup>b</sup>.  
*prāyena*, adv. 102, 9; 201, 6.  
*prārth*, 88, 8; 211, 11 (pass.).  
*prārthanā*, 47, 4; 50, 2; 55, 3; 35<sup>b</sup>; 93, 14, &c.  
*prārthayitrī*, 64, 2; 67<sup>c</sup>.  
*prārthita*, 131, 2; 189, 8.  
*prāsāda*, 257, 7; 263, 12.  
*prāh*, 191<sup>a</sup>.  
*priya*, 27, 4; 167, 3, &c.; 232, 9 (<sup>c</sup>*utsava*); <sup>ā</sup>, f. 35<sup>a</sup>; 102, 8, &c.; <sup>ōlara</sup>, 22, 5; <sup>ōdar-sana</sup>, 63<sup>c</sup>; <sup>ōmandana</sup>, 89<sup>b</sup>; <sup>ōakhi</sup>, 35, 6; 98<sup>a</sup>.  
*Priyam-vadā*, 27, 2; 24, 1, &c.; <sup>ōmisra</sup>, 174, 7.  
*r. prī*, caus. *prīṇayati*, 198<sup>b</sup>.  
*prīti*, 305, 4; <sup>ōmat</sup>, 198, 8.  
*preksh*, 29, 5; 62, 3; 83, 5, &c.  
*prekshaṇa*, 57, 11 (<sup>c</sup>*nimitta*).  
*prekshaniya*, 10, 4.  
*prekshya*, ind. 38, 5; 46, 2, &c.  
*prerajyat*, 36<sup>a</sup>.  
*prerita*, 23<sup>b</sup>; 192, 8.  
*preshta*, 44, 12; 231, 9; 268, 3.  
*pluta*, 7<sup>d</sup> (*udagrapluta-tva*).  
*phana*, 163<sup>a</sup>.  
*phala*, 14<sup>b</sup>; 16<sup>a</sup>; 88, 4; 143<sup>b</sup>.  
*phalaka*, 238, 10, &c. (*ditra*).  
*badava*, 101, n.  
*baddha*, 7, 4; 30<sup>c</sup>; 113<sup>b</sup>; <sup>ōdrishṭi</sup>, 7<sup>a</sup>; <sup>ōpullava-tā</sup>, 29, 1, n.; <sup>ōbhāva</sup>, 112, 5.  
*badhya*, 222, 11; 160<sup>a</sup>.  
*r. bandh*, *badhnāti*, 136<sup>a</sup>.  
*bandha*, 30<sup>d</sup>; 40<sup>d</sup> (<sup>c</sup>*jya*); 96<sup>b</sup> (<sup>āsa</sup>); 221, 5 (*matsya*); cf. *mani*<sup>ō</sup>.  
*bandhana*, 59<sup>a</sup>; 219, 4 (*mat-sya*); 223, 9; 229, 13; 248, 11; 150<sup>a</sup>; 152<sup>d</sup>; cf. *mani*<sup>ō</sup>.  
*bandku*, 90<sup>b</sup>; 97<sup>d</sup>; 309, 1, &c.; <sup>ōjana</sup>, 123, 12.  
*bandkura*, 145<sup>a</sup>.  
*bala*, 52, 9; 126, 7; <sup>ōvat</sup>, adj. 240, 5; 188<sup>b</sup>; adv. 2<sup>b</sup>; 96, 4; 132<sup>b</sup>, &c.; *balāt-kāra*, 178<sup>b</sup>.  
*Bala-bhid*, 86, 4 (<sup>c</sup>*śakha*).  
*bali*, 135, 14; 101<sup>b</sup> (*nivāra*); 222, 17 (*gyidhra*).  
*baliyas*, adj. 107, 4; 108, 2; adv. 69<sup>b</sup>; 286, 14.  
*bahu*, 76<sup>a</sup>; 79, 6; 139, 10, &c.; <sup>ōtaram</sup>, 7<sup>d</sup>; <sup>ōtiha</sup>, 105<sup>c</sup>; <sup>ōta</sup>, 73<sup>a</sup>; <sup>ōdhana-tva</sup>, 258,

- 15; °dhā, 80c; °patnīka, 258, 15; °mata, 87<sup>a</sup>; 224, 10; 307, 8; °mantavya, 154, 2; °manyamāna, 148<sup>b</sup>; °māna, 153, 3; 257, 2; °mukha, 239, 12; °vallabha, 123, 11; °śas, 24<sup>a</sup>; 64<sup>c</sup>.  
*bahula*, 'much'; °tā, 258, 6; °i-bhūta, 232, 11.  
*bādha*, n. 32, 6.  
*bādha*, 32, 4; 100, 1.  
*bādhyamāna*, 290, 4, 5.  
*bāla*, 21, 6 (°pādapa); 152<sup>a</sup> (°taru); 285, 9, &c.; ā, f. 54<sup>a</sup>; 64<sup>a</sup>; °ka, 292, 6.  
*bāhā*, 165, 7 (°sākha°).  
*bāhu*, 16<sup>a</sup>; 16, 1; 30<sup>a</sup>; 248, 13; °utkshepa, 131<sup>b</sup>.  
*bibhrat*, 138<sup>b</sup>; 175<sup>c</sup>.  
*bimba*, 152<sup>c</sup>; see *vimba*.  
*buddhi*, 208, 12; 240, 4.  
*r. budh*, caus. 129<sup>a</sup>.  
*bubhukshā*, 247, 2.  
*bodhita*, 81<sup>c</sup>.  
*brahma-čārin*, 95, n. 1.  
*brahman*, n. 42, 9; m. 84<sup>b</sup>; 238, 5 (°varcas).  
*Brahma-loka*, 272, n. 2.  
*brāhmaṇa*, 195, 2; 218, 4.  
*r. brū*, *bravīti*, 77, 3; 96, 4, &c.  
*bhakti*, 17, 5 (°vidita°).  
*bhaga-vat*, 42, 9; 99, 1, &c.  
*bhagini*, 161, 4; 165, 2 (°latā°).  
*bhagna*, 124<sup>d</sup>.  
*bhanga*, 7<sup>a</sup>; 71<sup>a</sup>; 62, 5; 167, 7.  
*r. bhaj*, *bhajati*, 112<sup>b</sup>; 172<sup>c</sup>.  
*bhaṣṭa*, 69, 13, n.  
*bhaṣṭāraka*, 225, 5.  
*r. bhay*, *bhayati*, 108, 5, &c.  
*bhāṣita*, 294, 11.  
*bhādra*, 72, 6; 295, 2 (°mayū-raka); ā, f. 52, 11, &c.; °mukha, 290, 3.  
*bhaya*, 7<sup>b</sup>; 23<sup>d</sup>; 39<sup>b</sup>; 80<sup>c</sup>; 127, 5.  
*bhara*, 100<sup>c</sup> (°kuṭumba°).  
*bharana*, 197<sup>d</sup>; 219, 4.  
*Bharata*, 197<sup>d</sup>; 315, 3 (°vā-kyā).  
*bharti*, 69, 13; 70, 3; 87<sup>a</sup>, &c.; trī, f. 247, 8; °maṣ, 119<sup>b</sup>.  
*bhava*, 191<sup>c</sup>; 199<sup>d</sup> (°punar°).  
*bhavat*, 15, 2; 18, 4, &c.; ī, f. 48, 3; *bhavati*, voc. 40, 7, n.  
*bhavana*, 184<sup>a</sup>.  
*bhavitārya*, 16<sup>b</sup>; 67, 5; 69, 3, &c.; °tā, 240, 4, 5.  
*bhūṣan*, 56<sup>d</sup> (°avaśeṣa).  
*bhūga*, 84, 2; 47<sup>b</sup>; 85<sup>c</sup>; 112<sup>a</sup>, &c.; °dheya, 84, 4; 236, 2; pl. 297, 10.  
*-bhūgin*, 212, 11; 301, 7.  
*bhūgya*, n. 97<sup>d</sup>; pl. 98<sup>c</sup>; 131<sup>a</sup>.  
*-bhāj* in *piṇḍa*°, 261, 8.  
*bhājana*, 135, 13 (°pushpa°); 193, 5; 206, 8, 9.  
*bhānu*, 160<sup>a</sup>.  
*bhāra*, 106<sup>c</sup> (°bhūmi°).  
*bhāryā*, 258, 16.  
*bhāra*, 34, 11 (°rājan°); 35<sup>a</sup>, n.; 112, 5 (°baddha°); 196, 11; 104<sup>d</sup>; 114<sup>d</sup> (°sva°); 222, 14, &c.; °mīśra, 218, 2.  
*bhāvin*, 243, 4, 5; 311, 6.  
*bhāṣamāna*, 31<sup>b</sup>.  
*-bhās* in *acira*°, 171<sup>b</sup>.  
*bhāsura*, 221, 1 (°ratna°).  
*-bhīd*, 14<sup>b</sup> (°phala°); cf. *Bala*°.  
*bhinna*, 15<sup>b</sup>; 33<sup>c</sup>; 180<sup>d</sup>; 186<sup>a</sup> (°smṛiti°); cf. a°; °deśa-tva, 51<sup>a</sup>; °artham, 66, 2.  
*r. bhī*, *bibhēti*, 90, 2, &c.  
*bhīta*, 33<sup>d</sup>; 212, 11; 286, 14, &c.  
*bhīti*, 218, 1.  
*bhīru*, 67<sup>b</sup>; 127, 5; 213, 8; °ka, 93, 3; 116, 9; °tva, 45, 2.  
*r. bhuj*, *bhunakti*, 49<sup>b</sup>, n.  
*bhūja*, m. 13<sup>b</sup>.  
*bhūvana*, 172<sup>d</sup>; 190<sup>b</sup>; °traya, 191<sup>b</sup>.  
*r. bhū*, *bhavati*, 10, 8; 16<sup>b</sup>; 19, 9, &c.; *bhavatu*, 17, 5, &c.  
*bhū*, f. 15<sup>c</sup>; 84<sup>a</sup>; 260, 2; cf. ātma°; °tala, 174<sup>c</sup>.  
*bhūta*, 1<sup>c</sup>; 5, 4 (°artha°); 240, 3.  
*bhūti*, 84<sup>a</sup>.  
*bhūtva*, ind. 47, 1, 5; 62, 6, &c.  
*bhūmi*, 10, 6; 85, 2; 95<sup>c</sup>, &c.  
*bhūyas*, adv. 17, 12; 57, 11; 314, 15; *bhūyasā*, 7<sup>b</sup>.  
*bhūyishika*, 4, 2; 60, 4; °m, adv. 31<sup>d</sup>; 98<sup>c</sup>.  
*bhūr*, 114<sup>b</sup> (°vilambin).  
*bhūṣana*, 156, 12.  
*r. bhū*, *bibharti*, 38<sup>d</sup>; 185<sup>d</sup>.  
*bhṛita*, *bhṛitika*, &c., in *para*°.  
*bhṛtavya*, 34, 10; 264, 10.  
*bheda*, 124<sup>c</sup>; 264, 9 (°gati°); °ka, 221, 8 (°granthi°).  
*bhoktri*, 44<sup>d</sup>.  
*bhogya*, 48<sup>a</sup> (°sarva°).  
*bhos*, interj. 13, 3; 69, 11; 136, 7, n.; 161, 7, n., &c.  
*-bhraṣṭin*, 7<sup>c</sup> (°mukha°), 243, 7.  
*bhrama*, 142<sup>a</sup> (°mati°).  
*bhramarā*, 4<sup>a</sup>; 32, 4; 120<sup>c</sup>.  
*bhrashṭa*, 14<sup>a</sup>; 79<sup>c</sup>.  
*bhrū*, 23<sup>c</sup>; 124<sup>c</sup>; °bhanga, 52, 5, n.; °latā, 68<sup>a</sup>.  
*ma*, pron. 10, 4, &c.; see *mad*.  
*Makara-ketu*, 57<sup>a</sup>.  
*Magha-rat* or *-van*, 269, 4; 271, 4; 190<sup>d</sup>.  
*mangala*, 151, 1, 2; 154, 5; 134<sup>b</sup> (°ritu°); 298, 5; cf. a°. *manjari*, 103<sup>b</sup> (°luta°).  
*mani*, 138<sup>d</sup>; 239, 6; °bandha, 295, 4; °bandhana, 66<sup>c</sup>; 217, 4, 5, n.; °i-kṛita, 66<sup>a</sup>.  
*maṇḍana*, 20<sup>d</sup>; 154, 2; 89<sup>b</sup>, &c.  
*maṇḍapa*, 104, 1 (°latā°); 201, 8; 238, 9; 239, 6.  
*maṇḍala*, 175<sup>c</sup> (°jatā°).  
*mata* in *bahu*°, 87<sup>a</sup>, &c.  
*mati*, 206, 2; 142<sup>a</sup>; 164<sup>a</sup>.  
*matta*, 201, 6 (°aiśvarya°).  
*matsara*, 299, 5 (°parityakta°).  
*matsya*, 220, 4; 245, 11 (°ro-hita°); °bandha, 221, 5; °bandhana, 219, 4.  
*matsyikā*, 225, 2 (°bhartri).  
*mad*-in comps, e.g. °vačana, 88, 20; 171, 6; °vidha, 55<sup>b</sup>; 56<sup>c</sup>; °samīpa, 90, 2.  
*mada*, 229, 4 (°vibhrama).  
*madana*, 27<sup>b</sup>; 45<sup>d</sup>; 100, 1, &c.; °lekha, 115, 2; °vāya, 72<sup>d</sup>.  
*madira*, 57<sup>b</sup>; 72<sup>c</sup> (°ikshana).  
*madīya*, 107, 14; 198, 7; 144<sup>a</sup>.  
*madhu*, 44<sup>b</sup>; 207, 7, &c.; °kara, 32, 4; 24<sup>d</sup>, &c.; *Madhu-karikā*, 228, 8; °māsa, 229, 2.  
*madhura*, 21, 7; 20<sup>d</sup>; 38, 10.  
*madhya*, 63<sup>b</sup>; e, 115<sup>b</sup>; °stha, 195, 3; °ahna, 60, 1.  
*r. man*, *manyate*, 2<sup>a</sup>; 112<sup>d</sup>, &c.  
*manas*, 47, 4; 51<sup>a</sup>; 140<sup>b</sup>, &c.; °santāpa, 269, 7; *manasī-ja*, 35<sup>b</sup>; 140<sup>c</sup>; °gata, 64<sup>b</sup>; °jina, 20<sup>c</sup>; °ratha, 30, 3; 47, 3, &c.; °rama, 143<sup>c</sup>; °vṛitti, 51, 12; °hara, 18<sup>a</sup>.  
*manushya*, 232, 9; 278, 4.  
*mantariya* in *bahu*°, 154, 2.  
*r. mantr*, °ayate, 40, 4; 42, 2; 68, 4, &c.; caus. 39, 5.  
*manda*, 58, 5 (°autsukya); 71, 4 (°utsāha); °m, 36<sup>b</sup>; 235, 8 (°dhyāna°); °mandam, 15<sup>d</sup>; °i-kṛita, 10, 7.  
*mandāra*, 166<sup>d</sup> (°mālā); 282, 4 (°vriksha).  
*manmatha*, 52<sup>a</sup>; 56<sup>c</sup>; 112, 4; °lekha, m. 79<sup>b</sup>.  
*manyamāna* in *bahu*°, 148<sup>b</sup>.  
*manyu*, 310, 12.  
*mayūkha*, 55<sup>c</sup>; 91<sup>b</sup> (°arka°).  
*mayūra*, 92<sup>a</sup>; 294, 3 (°mīd°); °ka, 288, 4; 249, 10; 295, 2.  
*marīci*, 150<sup>c</sup> (°candra°); *Marī-či*, 173<sup>a</sup>; 191<sup>d</sup> (°sambhara).  
*marut*, 63<sup>d</sup>; 275, 1; *Marut*-°vat, 165<sup>a</sup>.  
*marshayitavya*, 139, 14.  
*mala*, 196<sup>c</sup> (°upakata).  
*Malaya*, 174, 13 (°tapa).  
*malina*, 20<sup>b</sup>; °i-bhū, 181<sup>d</sup>.  
*mallikā* in *nava*°, 42<sup>b</sup>.

*mahat*, 61, 1; 184, 5; 179<sup>a</sup>, &c.; °*lora*, 225, 9; °*mohar-  
khi*, 16, 7; 283, 10; °*mahā-  
devī*, 153, 3; °*probhāra*, 95,  
4; °*brāhmaṇa*, 93, 5, &c.;  
°*bhāga*, 112<sup>a</sup>; °*rāja*, 236,  
7, &c.; °*arha*, 224, 10;  
°*Mahendra*, 262, 6; 267, 8.  
°*mahimā*, 163<sup>b</sup>; 273, 2.  
°*mahīsha*, 40<sup>a</sup>.  
°*mahī*, 100<sup>a</sup> (°*apatnī*).  
°*mahīya*, °*mahiyate*, 199<sup>b</sup>.  
°*mā*, 19, 9; 36<sup>a</sup>; 81, 2, &c.;  
°*evam*, 57, 14; 243, 4; °*tāvat*,  
203, 5; 230, 5, &c.; °*sma*, 98<sup>b</sup>.  
°*māṇsa*, 60, 4 (°*sūlya*).  
°*māṇṣalya*, 85<sup>a</sup>.  
°*Māṭhavya*, 71, 4.  
°*māṇavaka*, 263, 9.  
°*Mātoli*, 267, 1, 8, &c.  
°*mātṛi*, 124, 9; 294, 1; °*mātā-  
pitarav*, du. 242, 10; 296, 2.  
°*mātra*, 82, 8 (°*drishṭa*); 65, 2  
(°*vādā*); 108<sup>a</sup>; 294, 14, &c.  
°*mādhavi*, 63<sup>d</sup>; °*maṇḍapa*, 238,  
9; 239, 6.  
°*mānvanīya*, 126, 2.  
°*mānvanīyavya*, 227, 4.  
°*mānava*, 155, 2; 92, 6 (°*vy-  
gra*); 81<sup>a</sup> (°*an-anyā*).  
°*mānisha*, m. 293, 1; 7, f. 26<sup>a</sup>.  
°*māyā*, 142<sup>a</sup>.  
°*māraṇa*, 222, 14 (°*a-kāraṇa*).  
°*mārīta*, 267, 10.  
°*Mārīca*, 281, 4; 283, 9, &c.  
°*Mārkaṇḍeya*, 288, 3.  
°*mārya*, 161, 4; 95<sup>a</sup>; 170<sup>d</sup>, n.  
°*mārjana*, 153, 10 (°*svkha*).  
°*mārjita*, 152, 7 (°*sikhā*).  
°*mālā*, 62, 4 (°*dhārin*); 166<sup>d</sup>.  
°*mālikā*, 150, 10 (°*keśara*); °*na-  
ra*, 22, 5; 28, 3; 32, 3; 93<sup>a</sup>, &c.  
°*Mālinī*, 16, 7; 102, 10; 60<sup>a</sup>, &c.  
°*māsa*, 229, 2 (°*madhu*); 134<sup>a</sup>.  
°*Mitrā-rasu*, 231, 8.  
°*mīthas*, 82, 10 (°*prasthāna*);  
198, 7 (°*sumaya*).  
°*mīthuna*, 28, 6 (°*pādapa*);  
149<sup>a</sup> (°*haṇṣa*).  
°*mīthya*, adv. 39<sup>a</sup>; 130<sup>a</sup>.  
r. °*mīśr*, °*mīśrayati*, 31<sup>a</sup>.  
°*mīśra*, 36, 3 (°*phala*); 151,  
7; 160, 6; 160<sup>b</sup> (°*tad*); cf.  
°*ārya*, °*bhāra*.  
°*mukula*, 181<sup>a</sup> (°*danta*).  
°*mukta*, 81; 63<sup>a</sup>; 132, 2; 140<sup>b</sup>;  
194, 12 (°*āvana*); 310, 5, &c.  
°*mukha*, 7<sup>a</sup>; 14<sup>a</sup>; 68, 3; 222,  
17, &c.; 47, 1 (°*arha*).  
°*mugdha*, 25<sup>b</sup>.  
r. °*mūṭ*, °*mūṭati*, 128, 2, 4;  
92<sup>b</sup>; 150, 9; 10, 10 (pass.);  
caus. 58, 2.

°*mudrā*, 53, 6; 205, 8, &c.  
°*muni*, 193, 3; 197, 11; 121<sup>b</sup>.  
°*mushṭa*, 121<sup>c</sup>.  
°*mushṭi*, 94<sup>c</sup>.  
°*muskā*, 40<sup>c</sup> (°*kshatī*).  
°*mukha*, 7<sup>a</sup>; 40<sup>a</sup>; 78<sup>a</sup>, &c.  
°*mukhūta*, 26, 5; 37, 3; 132,  
2, &c.  
°*mūḍha*, 130<sup>a</sup>.  
°*mūrlika*, 84, 4.  
r. °*mūrli*, °*mūrliati*, 201, 6;  
196<sup>c</sup>.  
°*mūrta*, 33<sup>c</sup>, n.  
°*mūrṭi*, 175<sup>a</sup>; °*mat*, 117<sup>b</sup>, where  
read °*mūrṭimati* for °*mūrṭi*.  
°*mūrdhan*, 109<sup>c</sup>; °*ja*, 30<sup>d</sup>.  
°*mūla*, 15<sup>a</sup> (°*dhautā*); 184<sup>d</sup>  
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°*mūlya*, 223, 13; 225, 5 (°*su-  
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°*mūshaka*, 266, 8.  
r. °*mṛi*, caus. 221, 3.  
°*mṛiga*, 9, 2, 3, 6; 10, 4, 7, &c.;  
°*trishṇikā*, 148<sup>d</sup>; 294, 14;  
°*potaka*, 124, 8; 206, 13;  
°*rolanā*, 151, 1; °*indraka*,  
287, 5; 290, 5.  
°*mṛigayā*, 55, 10 (°*vihārin*); 59,  
4 (°*śila*); 67, 10, &c.  
°*mṛiṇāla*, 62<sup>a</sup>; 150<sup>d</sup> (°*sūtra*);  
°*vat*, 96, 3.  
°*mṛitlikā*, 151, 1 (°*tirtha*); °*ma-  
yūraka*, 288, 4; 294, 10.  
°*mṛid*, 294, 3 (°*mayūra*); °*piṇ-  
ḍa-buddhi*, 240, 4.  
°*mṛiṇu*, adj. 10<sup>b</sup>; 91<sup>c</sup>; 133<sup>b</sup>;  
adv. 24<sup>b</sup>.  
°*megha*, 277, 1 (°*padavi*); 279,  
5 (°*parigha*); °*pratiśekha-*  
°*du*, 257, 6; 261, 3; 263, 11.  
°*medas*, 39<sup>a</sup>.  
°*medinī*, 172<sup>a</sup>.  
°*Menakā*, 44, 11; 226, 6; 241,  
11.  
°*moksha*, 184, 10; 58<sup>d</sup> (°*vāṇa*).  
°*mogha*, 248, 7 (°*drishṭi*).  
°*moḥayitvā*, ind. 52, 9.  
°*moḥita*, 54, 7.  
°*modaka-khādikā*, 69, 5.  
°*moha*, 233, 6; 245, 7; 261,  
13; 186<sup>a</sup> (°*tamas*); 189<sup>a</sup>.  
°*mohana*, 99, n. 1.  
°*maurvi*, f. 13<sup>b</sup>, n.  
°*ya*, 22, 12; 18<sup>b</sup>, &c.; °*ya*,  
22, 5; 76, 10, &c.; °*ya*—  
°*lat*, 28<sup>b</sup>; 47<sup>a</sup>; 237, 5; °*ya*—  
°*ya*—°*lat-tad*, 146<sup>a</sup>; see °*ya*.  
°*yajamāna*, 147, 9; °*śishya*,  
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ADDITIONS AND CORRECTIONS.

- Page 34, line 7, for राज रक्खिदाइ read राजरक्खिदाइ  
 „ 51, „ 11, for ग्रहीतुम् read ग्रहीतुम्  
 „ 60, „ 7, for कटूणि read कटूनि or rather कटुकानि  
 „ 66, „ 8 of notes, for sphutārtham read sphutārtham  
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